

TWENTY-EIGHT PAGES



THE NEW YORK



DRAMATIC MIRROR

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PRICE TEN CENTS



Photo by Hall, N. Y.

CHARLES FORRESTER.

SAN FRANCISCO.

PROVIDENCE.

At the Providence Opera House Oct. 22-23 the Four Cohans presented a running in office to good houses. It was a distinctly Cohan attraction and the girls are very laughable. George and Josephine are clever dancers, and they do just enough to make you want to see more. On opening night the audience did everything but tear down the house in its enthusiasm to see these clever dancers who did not get it. If this clever pair would dance more, especially in Providence, where we know what they can do and how well they can do it. It would be very welcome. Jerry J. Cohan and Helen F. Cohan were splendid, as was a new song, "The Girl Who Will Be True." Red Feather, a new opera comedy, book by Charles Klein, lyrics by Charles Emerson Cook and music by Reginald De Koven, received its first Providence presentation at the Providence Opera House, 26-27. The opera was a success, but the manager, Mr. J. C. Grace Van Studdford, was suffering from tonsillitis and could not appear. Manager Kingston made this announcement before the rise of the curtain, and

ST. PAUL.

GEORGE H. COLGRAVE.

PORTLAND, ORE.

Spotlights turned on Lella Shaw and Leslie Morosco featured, opened at Cordrays 18, with the S. R. E. O. sign out before the orchestra came up. The piece was warmly received, and the knuckboaters comedy was a hit. Mr. Jolly of Joliet 25-31.

Spotlights turned on Cordrays 18, with Lillian Norica as the vocalist. Crowded the Army at grand opera piece 24. The concert was an unquestioned success.

The principals at the Empire 18-24 are Arthur Cunningham, baritone; the Three Malverna, acrobats; and the Three Bells, comedians. The program includes ragtime songs, and Al. Hazard, ventriloquist.

JERSEY CITY.

bee, stage machinist

NEW ORLEANS.

J. MARSHALL

LOUISVILLE.

MILWAUKEE

terly failed to lend dignity, weight and subtlety to the character. His manner was querulous, and indicative of a nervous, neurotic, and somewhat suspicious, determination and malefic personality of that famous monarch. The remaining characters in the lengthy cast were indifferently played, and the acting and costumes were equal to the production. Janice Meredith 2-8.

Desperate Chance opened at the Bijou 25 to 8. R. O. Brown, a well-known actor, played the part of the Biddle Brothers in a manner worthy of a better cause, and Lillian Meyer in the leading feminine role did her part well. The production was well received, is a very capable one. The White Slave 1-7. The

INDIANAPOLIS

Tim Murphy 3. Joe

COLUMBUS

TOLEDO.

MONTREAL

W.

CLEVELAND

The Way of the Transcensor was the bill at the Cleveland Theatre 25-31, and incidental to the play are the Billie Holiday, Erastine Evans, Wynne Davis, Dandy, and the American Comedy Hour. The appearance of Four Landseer dogs. It proved sensational enough for the clientele of this popular house. The Lighthouse by the Sea 2-7.

Miss Mary McLeod Bethune was accorded an enthusiastic greeting by a large and cultured audience at Gray's Armory 26. Besides the Diva (who was in excellent voice and pleased her auditors by the ready responses to encores), her co. includes Edith Van Hoose, M. Gilbert, and Ada Samoil, a young harpist of rare ability.

Adella Prentiss, who had charge of the local end of the Melba engagement, is very successful as an agent, and will act for several fine attractions the coming season.

Gray's Armory, the popular city passenger agent of the I. S. & M. S. Railway, will have charge of Cresta's engagement at Gray's Armory Dec. 12, 13.

DAUGHTER Oct. 23, 1917

The ACKERMANN-QUIGLEY LITHO. CO., SHOW PRINTERS, 512-514 Main Street, KANSAS CITY.

formance. Percy T. Hanna, baritone, 23. The Lyman
singing at the Grand 24; good business. The Twenty
Doctor 2. The Lynn Mang 3. When Johnny Comes
Marching Home 7. The Governor's Son 9. A Texas
Steer 10.

CLANTON—OPERA HOUSE (Sixman and Co.,
mngs.): Locally Dead Oct. 21; good cp.; fair busi-
ness. The Midnight Express 20; pianissimo; fair busi-
ness. Two Merry Tramps 11. In Louisiana 18.
Two Married Men 20. The Irish Pawnbrokers 21.
A Texas Steer 20.

HANNIBAL PARK THEATRE (J. B. Price,
mng.): A Hidden Crime Oct. 21; good business. The
Midnight Express 22; good business. Slaves of the
Klins 23; fair business. At Cripple Creek 20. The
Governor's Son 20. Stretcher 21. T. O. 4.

LAMAR—OPERA HOUSE (J. C. McOgilvery,
mng.): Al. W. Martin's Ten Nights in a Bar Room
Oct. 19; good production and business. 'Way Down
East 30 cancelled. Mahara's Minstrels 28. The Mid-
night Express 20. The Governor's Son 20.

LOUISIANA—PARKS THEATRE (Drewy Parks
and W. B. Haley, mngs.): A Hidden Crime Oct. 20;
full house; fair satisfaction. The Midnight Express

WEBER CITY.—THE NEW BLAZING THEATRE (R. & Higham, lease): Strater Opera co. Oct. 19-26; packed house opening night and closing night; balance of week very poor houses; co. fair. Brockbridge Stock co. 26-28 opened to good house. Good co. 29-30.

MOUND CITY.—OPERA HOUSE (W. R. Crawford, mgr.): Dark... Victor Lee, magician, Oct. 23, 24. Eva Bartlett Macey Entertainers & Albert Art. Strong 20. A Breezy Time Dec. 4. Old Arkansas 2.

CARROLLTON.—WILCOXSON OPERA HOUSE (H. H. and H. J. Wilcoxson, mgrs.): W. R. Patton in The Minister's Son Oct. 16; good co. and business. A Trip to Chinatown 2.

MODERLY.—HEGARTY'S OPERA HOUSE: Two Merry Tramps Oct. 28. At Cripple Creek 29. A Jolly Man's Troubles 31. The Governor's Son 5. Stetson's U. T. C. 6.

MONTANA.

BUTTE.—THE BROADWAY (Dick P. Sutton, mgr.): King Dodo Oct. 19, 20. Richard Golden as King Dodo was excellent; supporting co. very poor; house very poor. The Prince of Pilsen 1. 2. 3. Nellie co. 11. 12. Flanagan 13, 14. Different De Angels 15, 16. Lulu Glaser 26.—THE GRAND (Arthur A. Marks, mgr.): Raymond 17-20; fair performance. The Dairies Farm 29-31. Yonson 1. 3. Old Jed Frouty 8-10.

MISSOULA.—UNION OPERA HOUSE (A. H. Hartler, mgr.): Richard Golden in King Dodo Oct. 19, 20. The Great Raymond co. 21, 22. The Prince of Pilsen 30.

HELENA.—THEATRE (F. W. Agatz, mgr.): A Friend of the Family Oct. 22 to good house.

NEBRASKA.

LINCOLN.—THE OLIVER (Zehrnung and Crawford, mgrs.): The House That Jack Built (local) Oct. 20, 21. S. Miller Kent in Facing the Music 22; fair business pleased. Ten Nights in a Bar Room 23, 24; good co. and business. When Johnny Comes Marching Home 25. Virginia Marie. An Orphan's Prayer 30 31. Louis James and Frederick Warde 2. Fogy Grand 3. Gus Sun's Minstrels 4. Clay Clement 5.

LINCOLN.—THE OLIVER (Zehrung and Crawford, mrs.). The House That Jack Built (local) Oct. 20; 21. The House That Jack Built (local) Oct. 22; 23. business pleased. Ten Nights in a Bar Room 22; 24; good co. and business. When Johnny Comes Marching Home 28. Virginia Harvest 29. An Orphan's Prayer 29. Louis J. Rector and Frederick 30. 31. Foxy Grads 3. Gus' Sun's Minstrels 4. Clara Clancy 5. Man to Man 6, 7. The Head Waiters 11. The Beauty Factor 12. An American Gentleman 13, 14.—THE AUDITORIUM (E. C. Rewick, mrs.). At Valley Forge 24; 25. Audiences well entertained. North Brothers' Comedians 26-31.

PREMONT.—NEW LARSON THEATRE (W. A. Lewry, mrs.). Ezra Kendall in The Vindicator Bureau Oct. 24 co. excellent; large business. When Johnny Comes Marching Home 25. The Beauty Factor 26. Clara Clancy Buried at Sea 29. Sun's Minstrels 3. Man to Man 5. The Head Waiters 9. An American Gentleman 12. Governor's Son 21.

SEBRASKA CITY.—OVERLAND THEATRE (Clara Clancy, mrs.). The Beauty Oct. 22; good performance to fair house. An American Gentleman 24; pleased good house. When Johnny Comes Marching Home 27; large and well pleased audience. The Beauty Factor 28. Where is Cobb 30. On the Bridge at Midnight 4.

BEATRICE.—PADDOCK OPERA HOUSE; Irving-French co. Oct. 19-21 in A Runaway Wife, An Irishman's Trouble, and O'Brien's Courtship to S. R. O'Brien. 22, 23, 24, 25, 26, 27, 28, 29, 30, 31. business at 23. An Orphan's Prayer 29. In Convict Stripes 30. The Races 7. The Head Waiters 10. An American Gentleman 16.

NORFOLK.—AUDITORIUM (A. J. Dunley, mrs.). S. M. Kent in Facing the Music Oct. 23; excellent performance; large business. At Valley Forge 26 failed to please; light business. Ella's U. T. C. 29.

WAKEFIELD.—AUDITORIUM (F. L. Smith, mrs.). At Valley Forge Oct. 22; co. pleased. Ola Bird and Hilda Hanson 4. The Game Keeper 30. A Foxy Tramp Dec. 29.

NORTH PLATTE.—LLOYD'S OPERA HOUSE (Warren Lloyd, mrs.). E. J. Carpenter's A Little Outcast Oct. 22; S. R. O. good co. Foxy Grads 4 and 5. The Beauty Factor 6. When Johnny Comes Marching Home 7. Sun's Minstrels 8. Clara Clancy 9. Man to Man 10. The Head Waiters 11. The Beauty Factor 12. An American Gentleman 13, 14.—THE AUDITORIUM (E. C. Rewick, mrs.). At Valley Forge 24; 25. Audiences well entertained. North Brothers' Comedians 26-31.

RENO.—McKISSICK'S OPERA HOUSE (Ed Piper
mgr.) The Storke Oct. 20; capacity; fine performance
Professor Falt, hypnotist, 25.

NEW HAMPSHIRE.

MANCHESTER.—OPERA HOUSE (E. W. Har-
rington, mgr.): Daniel R. Ryan Oct. 26-31 opened to
good house. Plays: The Lost Paradise, The Great
Rings, The King of Hearts, The Gilded Fox, Virginia
Where Ireland Was, A Nation, A Royal Love, The
First Wedding and For Wife and Children. Isabel
Irving in The Crisis 3. Rachel Goldstein 7.—PARE
Sake 22-24; John Silva, mgr.: For Her Children's
Sake 26-31; good house. Plays: The Turn of
the screw 26-31 to good receipts. Plays: The Sap-
phire, Why Men Tempt Woman, Her Brother's Sis-
ter, The Men of the Barr, A Side of Life, Midnight in
Chinatown, Little Vincent, A Warning Sign, The
Queen of the Arena, Harcourt Comedy co. 2-7. Bar-
ney Gilmore 9-11. Why Women Sin 12-14.

CONCORD.—WHITES OPERA HOUSE (R. O.
Wheeler, mgr.): Whites' Comedy co. Oct. 14-15
satisfactory to good audience. The Comedy Fair
pleased fair house. Isabel Irving in The Crisis 28
fine performance to full house. Why Women Sin 29
Bennett and Moulton co. 2-7. William Bonelli 10.—
ITEM: J. B. Severance, stage carpenter of the Fishy
Repertoire co., died at the hospital here on Oct. 2.

SUN. MAR.: Harcourt Comedy co. Oct. 19-24; fair house. **MON. TUE.**: Plays Love and Money. New York Theatre and After Dark. Slaves of Russia. Voice of the Tempter and Sunny Tennessee. Joseph Murphy in Kerry Grogan 27 pleased fair house. **WED.**: The Girl from St. Gaston 18. Der Kroll co. (Helen Ellis). Alphonse and Gaston 16. Der Kroll co. (Helen Ellis).

PORTSMOUTH.—**MUSIC HALL** (F. W. Hartford mgr.): The Bennett and Moulton Comedy co. Oct. 25-31 opened to good business. Plays: A Daughter of the Nameless. The Belle of Virginia. Shipwrecked. The London Bank Robbery. The Millionaire's Struggle for Life. The Sultan's Palace and The Working Girl. The Gay Mr. Goldstein 2. The Old Homestead 3. Keilar 4.

BELLEVILLE.—**CLEMENT OPERA HOUSE** (J. R. Tolson mgr.): Bertha of Oak Oct. 24 pleased fair audience. Thelma 4. General John B. Gordon 1 (local).

LACONIA.—**MOULTON OPERA HOUSE** (Henry Clow, mgr.): The Heart of Chicago Oct. 22; fair house. The Girl from St. Gaston 10. The Old House 2. pleased fair house. San Francisco Minstrels 31.

CLAREMONT.—**OPERA HOUSE** (H. T. Eaton mgr.): Her Fatal Sin Oct. 27; good co.; light house.

ATLANTIC CITY.—YOUNG'S PIER THEATRE
(Harry D'Esta, mgr.): *Come Payton* Stock co. Oct.
25-31; very good co. and business. *Orpheum* Vaude-
ville co. 2-7, consisting of Agn. Mattle Keen and co.
Francelli and Lewla, Inely and family, Elizabeth
Estelle, Kinetograph. *Phelan* Stock co. 8, 10. *Girl*
Will be *Girls* 11. *Phelan* Stock co. 12-14. *The Olsen*
16. *Howard Kyle* in *Rosemary* 17.—ITEM: T

BATTLE CREEK.—**POST THEATRE** (E. R. Smith, mgr.): The Village Parson Oct. 21 pleased night house Eugene Blair in Zaza 22 pleased fair

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REFLECTIONS



Bertha Welby is well known to members of the profession and the public. For years Miss Welby was one of the best known and best paying stars on the American stage. Her success in only a Farmer's Daughter is remembered and commented upon in every city she visits. Among her later originations notably was that of Mrs. Hagot in the production of Tribby, under A. M. Palmer's management. For the last four years Miss Welby has been among the most valued of the Mittenhall Brothers' players, being warmly welcomed everywhere as one of the most artistic and finished actresses of the day.

Madame Enrichetta Varasi, the Italian danseuse, arrived last Wednesday on the Kronprinz Wilhelm.

Lillian Russell, Maxine Elliott, Marie Cahill, Grace George, Sir Henry Irving, Nat C. Goodwin, W. B. Crane, E. H. Sothern, Charles Hawtree, Joseph W. Her, Lou Fields, Peter Dailly, William Collier, Dan Daly, and Andrew Mack occupied boxes at a professional matinee of The Fisher Maiden at the Victoria Theatre last Thursday.

Mrs. George Gould (Edith Kingdon) occupied a box at the opening performance of Kyrie Bell in Haffes at the Princess Theatre last Tuesday night.

Florence Little assumed Mrs. Helen F. Cohan's part in Running for Office at the Harlem Opera House on Oct. 28 with distinct success. Mrs. Cohan was forced to withdraw on account of illness.

Edith A. Pond, of A Fight for Millions company, while playing at the Park Theatre, Brooklyn, last week, was presented with a very handsome brass lamp by Amy Butler. Miss Pond is the only daughter of the late Major J. R. Pond.

David Miles and Anita Hendrie were married on Oct. 28, at New Canaan, Conn., by Rev. Dr. Neide.

Jane Corcoran, who retired from the stage over a year ago, when she was married to J. Emmett Baxter, a wealthy business man of Brooklyn, will return to her part of Annabel in Arthur C. Alston's At the Old Cross Roads, the part she was playing at the time of her marriage. She will join the company at Sacramento, Cal., on Nov. 21, and appear in San Francisco at the California Theatre Nov. 22. The part of Annabel was very well played by Gertrude O'Malley last season. Miss O'Malley was re-engaged for this year by Manager Alston, but she was forced to retire through illness during the fourth week. Finding that Miss O'Malley would be unable to rejoin the company during the present season, Manager Alston immediately commenced negotiations with Miss Corcoran, and succeeded in inducing her to finish the season in the part.

Sam B. Hardy, well known in social and business circles in New Haven, is a student in the Stanhope-Wheatcroft Dramatic School.

Meyer R. Rimbarg, it is said, will build a new theatre at 161 East Eighty-sixth Street, the estimated cost to be \$250,000. He says it will be an independent house.

James Lackaye, it is said, will be starred by Fred E. Wright.

Burden Lefferts, who has been playing the title role with the Joshua Simpkins company, was in town last week.

Julia Millard played the title role in A Country Girl on a half-hour's notice with success recently.

Souvenir photographs will be given at the Patti concerts at Carnegie Hall Nov. 2 and 4.

Florence Holbrook, formerly with the Frank Daniels Opera company, has succeeded Bettina Gerard as Teresa in The Isle of Spice, which is in its seventh week at the La Salle Theatre, Chicago.

Within two weeks Manager Fred Niblo has read at least twenty-five new plays which have been submitted to him as excellent vehicles in which to present Maud Hall and Carlton Macy as stars next season.

Helen Prindleville has been engaged by George H. Brennan to play the role of Dorothy, originated in this country by Made Adams, in Howard Kyle's forthcoming revival of Rosemary. Rehearsals of Mr. Kyle's company began last week, and the season will open at Middletown, N. Y., on Nov. 10.

James B. Dickson, manager of the Grand Theatre, Anderson, Ind., together with the employees of the theatre and the members of A Hidden Crime company, which was playing an engagement there, was arrested recently on an alleged charge of violating the Sunday performance law, the charges being preferred by the Rev. Mr. Martin, an Episcopalian clergyman. The members of the company were fined \$5 each and costs. An appeal was taken to the Circuit Court.

Pearl M. Butterfield returned to her home in Lowell, Mass., at the conclusion of her engagement with Hearts Courageous for a short visit, returning later to New York.

Marie Van Etten has rejoined Della Pringle's company after an absence of several weeks, caused by illness.

Mrs. E. L. Fernandez, a theatrical agent of New York, is authority for the statement that 2,700 actors and actresses, who command from \$40 to \$300 a week, are idle in New York to-day.

Lawrence Earl Atkinson denies that he has signed with the Hortense Neilson Peg Woffington company.

Peggy from Paris was shown with a practically new second act at Wallack's Theatre last week. George Ade, during his recent visit here, employed his time in rewriting it. The scene now takes place in the courtyard of an apart-

ment, and a new character, that of a dominating janitor with rules to govern the tenants, is introduced, together with his assistants and a score or more of cooks, French maids and nurse girls. All of the brighter lines and situations of the old act have been retained. Two new songs have been introduced. Arthur Deagan, as the janitor, sings a number entitled "King Janitor," and Georgia Caine has a song entitled "Am I Frenchy Enough to Suit, Monsieur?" New scenery and costumes have been provided by Mr. Savage.

Jennie Yeamans has filed a petition in bankruptcy with liabilities amounting to \$5,702 and no assets, except \$150 worth of clothing, which is, of course, exempt. Mrs. Annie Yeamans, her mother, is the greatest creditor in \$3,000 for money lent. There are fourteen creditors in all.

John Parks has returned to the cast of Peggy from Paris after a brief absence.

Anita Hendrie has given up her work for the season, and will spend the winter in New Canaan, Conn., where her husband, David Miles, has gone for treatment of the lungs.

During her engagement at Parson's, Hartford, Conn., in Hearts Courageous, Maude Fealy signed a three-years' contract to star under the management of Frank Ferley and C. B. Dillingham.

Mrs. Haverly's suit against W. E. Nankeville for using her late husband's name in connection with a minstrel company, was tried in the Supreme Court last Thursday before Judge Davis. Mrs. Haverly alleges that prior to her husband's death Mr. Nankeville agreed to pay \$60 a week for the use of the name. Decision was reserved.

Mrs. Roosevelt, Secretary Hay, and Justice and Mrs. Holmes occupied the Presidential box at the New National Theatre, Washington, last Friday night at the performance of Viola Allen in Twelfth Night.

William Allen White is to undertake to write a play for Ezra Kendall based on the life of the late Bill Nye.

Sigurd Ibsen, son of Henrik Ibsen, is included in the Norwegian Cabinet.

Myrtle Owens has signed for a part in The Candy Man, the new musical comedy, by Randolph Hartley and Arthur Nevin, which will be produced early in November. Miss Owen has been seen in a number of recent musical productions in this city and possesses a voice of good quality. She is a native of Buffalo, her uncle being the chief of police in that city.

Liebler and Company have assigned Edmund Breeze to play Napoleon in James O'Neill's new production, Walter Hale taking Mr. Breeze's place with the Ada Rehan-Otis Skinner company.



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Notice To Managers
James Rodney's two companies presenting "A Girl of the Rodeo" and "Her Honor the Judge," now playing a subscription season at his Private Theatre, N. Y., from this date will be permanently united and will henceforth be known as The Famous Original
SOUTHERNERS
One of the grandest organizations in the world. Road tour begins in Dec. season booked; have few dates open. For time, address JAMES RODNEY, 81 5th Ave.

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HER FATAL SIN

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By ROBERT LEELEND.

Direction of Charles W. Fonda.

At Jacobs' Lyceum Theatre, Elizabeth, N. J., Nov. 10.

MR. LEELEND solicits the audiences of managers and others desiring plays as he has another MS. completed and several in preparation. He will himself appear in the lead.

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Last season Searchlights of a Great City. This season seven weeks Standard Theatre Stock, Phila. Pa. Then again Searchlights of a Great City, until Nov. 11.

Address this week 34 Ave. Theatre, N. Y.

LEASE OF GRAND OPERA HOUSE, NEW ORLEANS.

The board of directors of La Variete Association solicits proposals for the lease of the Grand Opera House, in the city of New Orleans, for the term of two, three or five years from the first of May, 1904.

Full printed particulars regarding the property and the terms and conditions of the lease will be furnished by the secretary of the association on application. All proposals and correspondence relating thereto must be addressed to "The Board of Directors of La Variete Association," Grand Opera House, New Orleans, and must be submitted not later than December 1, 1903. Security will be required. The board reserves the right to reject any proposal.

George Soule, President.

Joseph H. De Grange,

Secretary and Treasurer.

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NOTICE.

CHANGE OF MANAGEMENT.

Hinton's Hall, Fletcher Creek, Alta. Can., is now under the management of J. O. H. S. DEBON, Proprietor of the Alberta Hotel.

NEW YORK THEATRES.

MURRAY HILL THEATRE (Law. 17, & 4th St. E. 17th St. East. Wed. and Sat., 2.)
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In Hubert Henry Davies' **COUSIN KATE**
Comedy.
Engagement ends Nov. 23.

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We have no Agencies.

PLAY WANTED.

COMEDY or DRAMA, with Small Cast, by Star now on the road, who wants to change his play.

Booked solid, please particulars.

STAR, N. Y. Dram. Mirror.

For Nervous Women

Horsford's Acid Phosphate quiets the nerves, relieves nausea and headache, and induces refreshing sleep. Best of all tonics for debility and loss of appetite.

[illegible]

STOCK COMPANIES.

ACADEMY: Buffalo, N. Y., May 25—Indefinite.
ALCAZAR (Belasco and Mayer, mgrs.): San Francisco, Cal.—Indefinite.
BAKER THEATRE (Jno. E. Boyle, mgr.): Rochester, N. Y.—Indefinite.
BROADWAY-MELVILLE: New Orleans, La., Sept. 12—Indefinite.
BOWDOIN SQUARE: Boston, Mass.—Indefinite.
BUSH TEMPLE: Chicago, Ill.—Indefinite.
CASTLE SQUARE: Boston, Mass.—Indefinite.
CENTRAL (Belasco and Thall, mgrs.): San Francisco, Cal.—Indefinite.
CLEVELAND STOCK: Chicago, Ill., Oct. 31—Indefinite.
EMPIRE: Columbus, O.—Indefinite.
FAWCETT, GEORGE: Baltimore, Md., Sept. 21—Indefinite.
FERRIS: Minneapolis, Minn.—Indefinite.
FOREPAUGH THEATRE: Philadelphia, Pa., Aug. 15—Indefinite.
FRAWLEY, DANIEL AND CO (James Neill and Daniel Frawley, propa.): Wellington, N. Z., Oct. 30-Nov. 13.
GROGAN STOCK: Philadelphia, Pa.—Indefinite.
HUNTLEY STOCK: Atlantic City, N. J.—Indefinite.
IMPERIAL THEATRE: Providence, R. I., Aug. 22—Indefinite.
IRVING PLACE THEATRE (Heinrich Corried, mgr.): New York city—Indefinite.
LYCEUM: Cleveland, O.—Indefinite.
NEILL: Los Angeles, Cal.—Indefinite.
NEILL-MOROSCO (Thos. A. Astor Parker, mgr.): Portland, Ore., Oct. 12-Nov. 7, Seattle, Wash., 8-14.
PAYTON CORSE (Corse Payton, prop.; Fred Andrews, mgr.): Brooklyn, N. Y., Oct. 5—Indefinite.
PHILLIPS LYCEUM (Lewis A. Phillips, prop. and mgr.): Brooklyn, N. Y., Aug. 28—Indefinite.
THEATRE MAJAY, N. Y., May 18—Indefinite.

ATLANTA, CARRIE Philadelphia, Pa., Sept. 7-Indashite.
 BARNFORD, WALTER: Los Angeles, Cal., Aug. 30-Nov. 1.
 BENDER (Mrs. B. S. Carr), prop.: Will McAllister, prop.: New York, N. Y., Aug. 25-Indashite.
 STANDARD THEATRE (Darey and Speck, props.): Philadelphia, Pa., Aug. 25-Indashite.
 THASHEMER: Milwaukee, Wis., July 7-Indashite.
 THIRTY SEVENTH: Chicago, Ill., Indashite.
 REPERTOIRE COMPANIES
 AUBREY STOCK (Eastern): Haverhill, Mass., Nov. 2-7, Pittsfield 9-14, Binghamton, N. Y., 10-21, Troy 22-23.
 AUBREY STOCK (Western): Johnstown, Pa., Nov. 2-7, Cumberland, Md., 9-14, Leesonsing 14, Cannelville, Pa., 16-21.
 BACCHUS STOCK (G. C. Twitchell, mgr.): Canton, N. H., Nov. 2-7, Newburyport, Mass., 9-14, Gloucester 16-21, Fitchburg 23-28.
 BENNETT-MOULTON (J. M. Tour, mgr.): Allentown, Pa., Nov. 2-7, Pottsville 9-14, Lehigh 16-21.
 BENNETT-MOULTON (W. A. Partello, mgr.): South-bridge, Mass., Nov. 2-7, Waltham 16-21, Chelsea 23-28.
 BENNETT-MOULTON (Ad. P. Reed, mgr.): Dunkirk, N. Y., Nov. 9-14, Bradford, Pa., 16-21.
 BENNETT-MOULTON (Jas. H. Newhall, mgr.): Portland, Me., Nov. 2-7, Salem, Mass., 16-21, Lawrence 23-28.
 BRACKENRIDGE STOCK: Weir City, Kan., Nov. 1-3, Scammon 4-7, Jola 9-14, Independence 16-21, Pittsburg 23-28.
 BRETHERTON, EMMA, REPERTORY (Earl Burgess, mgr.): Johnstown, Pa., Nov. 2-7, Williamsport, Pa., Nov. 2-7, Pittsford 9-14, Easton 16-21.
 BURKE-MCCANN: Gloversville, N. Y., Nov. 2-7.
 CARROLL CUREN (Jon Carroll, mgr.): Hancock, N. D., Nov. 2-7, Marlborough, W. Va., 3-7, Woodstock, Va., 16-21.
 CASTLE SQUARE STOCK (No. 1: L. L. Greene and John Tanner, mgrs.): Union City, Pa., Nov. 2-4, Chicago 9-14, Kansas City, Mo., 16-21, Toledo, O., Nov. 2-16.
 CONROY AND MACK'S COMEDIANS (F. P. Craft, mgr.): Hagerstown, Md., Nov. 2-7, Annapolis 9-14, Baltimore 16-21, Washington, D. C., 23-28.
 COOK-CHURCH (H. W. Taylor, mgr.): Norwich, Conn., Nov. 2-7, Salem, Mass., 9-14, New Bedford 16-21.
 LUCYER AND WILLIAMS: La Fayette, Ind., Nov. 2-7.
 DAVIDSON, FRANK: Converse, Ind., Nov. 2-4, Monticello 5-7, Masson 9-11.
 DAVIDSON STOCK: Converse, Ind., Nov. 2-7, Ft. Wayne, Ind., Nov. 2-7, New Castle 9-14, Decatur, Ill., 23-28.
 DE VONDE STOCK, CHESTER (Philip Levy, mgr.): New York, N. Y., Nov. 2-7, New York 9-14.
 DE VONDE, FLORA (No. 1: J. B. Rotnour, mgr.): Burlington, Wis., Nov. 1-7, J. B. Rotnour, mgr.: De VONDE, FLORA (No. 2: J. B. Rotnour, mgr.): Burlington, Wis., Nov. 1-7, J. B. Rotnour, mgr.: De VONDE, FLORA (No. 3: J. B. Rotnour, mgr.): Burlington, Wis., Nov. 1-7, J. B. Rotnour, mgr.: De VONDE, FLORA (No. 4: J. B. Rotnour, mgr.): Burlington, Wis., Nov. 1-7, J. B. Rotnour, mgr.: De VONDE, FLORA (No. 5: J. B. Rotnour, mgr.): Burlington, Wis., Nov. 1-7, J. B. Rotnour, mgr.: De VONDE, FLORA (No. 6: J. B. Rotnour, mgr.): Burlington, Wis., Nov. 1-7, J. B. Rotnour, mgr.: De VONDE, FLORA (No. 7: J. B. Rotnour, mgr.): Burlington, Wis., Nov. 1-7, J. B. Rotnour, mgr.: De VONDE, FLORA (No. 8: J. B. Rotnour, mgr.): Burlington, Wis., Nov. 1-7, J. B. Rotnour, mgr.: De VONDE, FLORA (No. 9: J. B. Rotnour, mgr.): Burlington, Wis., Nov. 1-7, J. B. Rotnour, mgr.: De VONDE, FLORA (No. 10: J. B. Rotnour, mgr.): Burlington, Wis., Nov. 1-7, J. B. Rotnour, mgr.: De VONDE, FLORA (No. 11: J. B. Rotnour, mgr.): Burlington, Wis., Nov. 1-7, J. B. Rotnour, mgr.: De VONDE, FLORA (No. 12: J. B. Rotnour, mgr.): Burlington, Wis., Nov. 1-7, J. B. Rotnour, mgr.: De VONDE, FLORA (No. 13: J. B. Rotnour, mgr.): Burlington, Wis., Nov. 1-7, J. B. Rotnour, mgr.: De VONDE, FLORA (No. 14: J. B. Rotnour, mgr.): Burlington, Wis., Nov. 1-7, J. B. Rotnour, mgr.: De VONDE, FLORA (No. 15: J. B. Rotnour, mgr.): Burlington, Wis., Nov. 1-7, J. B. Rotnour, mgr.: De VONDE, FLORA (No. 16: J. B. Rotnour, mgr.): Burlington, Wis., Nov. 1-7, J. B. Rotnour, mgr.: De VONDE, FLORA (No. 17: J. B. Rotnour, mgr.): Burlington, Wis., Nov. 1-7, J. B. Rotnour, mgr.: De VONDE, FLORA (No. 18: J. B. Rotnour, mgr.): Burlington, Wis., Nov. 1-7, J. B. Rotnour, mgr.: De VONDE, FLORA (No. 19: J. B. Rotnour, mgr.): Burlington, Wis., Nov. 1-7, J. B. Rotnour, mgr.: De VONDE, FLORA (No. 20: J. B. Rotnour, mgr.): Burlington, Wis., Nov. 1-7, J. B. Rotnour, mgr.: De VONDE, FLORA (No. 21: J. B. Rotnour, mgr.): Burlington, Wis., Nov. 1-7, J. B. Rotnour, mgr.: De VONDE, FLORA (No. 22: J. B. Rotnour, mgr.): Burlington, Wis., Nov. 1-7, J. B. Rotnour, mgr.: De VONDE, FLORA (No. 23: J. B. Rotnour, mgr.): Burlington, Wis., Nov. 1-7, J. B. Rotnour, mgr.: De VONDE, FLORA (No. 24: J. B. Rotnour, mgr.): Burlington, Wis., Nov. 1-7, J. B. Rotnour, mgr.: De VONDE, FLORA (No. 25: J. B. Rotnour, mgr.): Burlington, Wis., Nov. 1-7, J. B. Rotnour, mgr.: De VONDE, FLORA (No. 26: J. B. Rotnour, mgr.): Burlington, Wis., Nov. 1-7, J. B. Rotnour, mgr.: De VONDE, FLORA (No. 27: J. B. Rotnour, mgr.): Burlington, Wis., Nov. 1-7, J. B. Rotnour, mgr.: De VONDE, FLORA (No. 28: J. B. Rotnour, mgr.): Burlington, Wis., Nov. 1-7, J. B. Rotnour, mgr.: De VONDE, FLORA (No. 29: J. B. Rotnour, mgr.): Burlington, Wis., Nov. 1-7, J. B. Rotnour, mgr.: De VONDE, FLORA (No. 30: J. B. Rotnour, mgr.): Burlington, Wis., Nov. 1-7, J. B. Rotnour, mgr.: De VONDE, FLORA (No. 31: J. B. Rotnour, mgr.): Burlington, Wis., Nov. 1-7, J. B. Rotnour, mgr.: De VONDE, FLORA (No. 32: J. B. Rotnour, mgr.): Burlington, Wis., Nov. 1-7, J. B. Rotnour, mgr.: De VONDE, FLORA (No. 33: J. B. Rotnour, mgr.): Burlington, Wis., Nov. 1-7, J. B. Rotnour, mgr.: De VONDE, FLORA (No. 34: J. B. Rotnour, mgr.): Burlington, Wis., Nov. 1-7, J. B. Rotnour, mgr.: De VONDE, FLORA (No. 35: J. B. Rotnour, mgr.): Burlington, Wis., Nov. 1-7, J. B. Rotnour, mgr.: De VONDE, FLORA (No. 36: J. B. Rotnour, mgr.): Burlington, Wis., Nov. 1-7, J. B. Rotnour, mgr.: De VONDE, FLORA (No. 37: J. B. Rotnour, mgr.): Burlington, Wis., Nov. 1-7, J. B. Rotnour, mgr.: De VONDE, FLORA (No. 38: J. B. Rotnour, mgr.): Burlington, Wis., Nov. 1-7, J. B. Rotnour, mgr.: De VONDE, FLORA (No. 39: J. B. Rotnour, mgr.): Burlington, Wis., Nov. 1-7, J. B. Rotnour, mgr.: De VONDE, FLORA (No. 40: J. B. Rotnour, mgr.): Burlington, Wis., Nov. 1-7, J. B. Rotnour, mgr.: De VONDE, FLORA (No. 41: J. B. Rotnour, mgr.): Burlington, Wis., Nov. 1-7, J. B. Rotnour, mgr.: De VONDE, FLORA (No. 42: J. B. Rotnour, mgr.): Burlington, Wis., Nov. 1-7, J. B. Rotnour, mgr.: De VONDE, FLORA (No. 43: J. B. Rotnour, mgr.): Burlington, Wis., Nov. 1-7, J. B. Rotnour, mgr.: De VONDE, FLORA (No. 44: J. B. Rotnour, mgr.): Burlington, Wis., Nov. 1-7, J. B. Rotnour, mgr.: De VONDE, FLORA (No. 45: J. B. Rotnour, mgr.): Burlington, Wis., Nov. 1-7, J. B. Rotnour, mgr.: De VONDE, FLORA (No. 46: J. B. Rotnour, mgr.): Burlington, Wis., Nov. 1-7, J. B. Rotnour, mgr.: De VONDE, FLORA (No. 47: J. B. Rotnour, mgr.): Burlington, Wis., Nov. 1-7, J. B. Rotnour, mgr.: De VONDE, FLORA (No. 48: J. B. Rotnour, mgr.): Burlington, Wis., Nov. 1-7, J. B. Rotnour, mgr.: De VONDE, FLORA (No. 49: J. B. Rotnour, mgr.): Burlington, Wis., Nov. 1-7, J. B. Rotnour, mgr.: De VONDE, FLORA (No. 50: J. B. Rotnour, mgr.): Burlington, Wis., Nov. 1-7, J. B. Rotnour, mgr.: De VONDE, FLORA (No. 51: J. B. Rotnour, mgr.): Burlington, Wis., Nov. 1-7, J. B. Rotnour, mgr.: De VONDE, FLORA (No. 52: J. B. Rotnour, mgr.): Burlington, Wis., Nov. 1-7, J. B. Rotnour, mgr.: De VONDE, FLORA (No. 53: J. B. Rotnour, mgr.): Burlington, Wis., Nov. 1-7, J. B. Rotnour, mgr.: De VONDE, FLORA (No. 54: J. B. Rotnour, mgr.): Burlington, Wis., Nov. 1-7, J. B. Rotnour, mgr.: De VONDE, FLORA (No. 55: J. B. Rotnour, mgr.): Burlington, Wis., Nov. 1-7, J. B. Rotnour, mgr.: De VONDE, FLORA (No. 56: J. B. Rotnour, mgr.): Burlington, Wis., Nov. 1-7, J. B. Rotnour, mgr.: De VONDE, FLORA (No. 57: J. B. Rotnour, mgr.): Burlington, Wis., Nov. 1-7, J. B. Rotnour, mgr.: De VONDE, FLORA (No. 58: J. B. Rotnour, mgr.): Burlington, Wis., Nov. 1-7, J. B. Rotnour, mgr.: De VONDE, FLORA (No. 59: J. B. Rotnour, mgr.): Burlington, Wis., Nov. 1-7, J. B. Rotnour, mgr.: De VONDE, FLORA (No. 60: J. B. Rotnour, mgr.): Burlington, Wis., Nov. 1-7, J. B. Rotnour, mgr.: De VONDE, FLORA (No. 61: J. B. Rotnour, mgr.): Burlington, Wis., Nov. 1-7, J. B. Rotnour, mgr.: De VONDE, FLORA (No. 62: J. B. Rotnour, mgr.): Burlington, Wis., Nov. 1-7, J. B. Rotnour, mgr.: De VONDE, FLORA (No. 63: J. B. Rotnour, mgr.): Burlington, Wis., Nov. 1-7, J. B. Rotnour, mgr.: De VONDE, FLORA (No. 64: J. B. Rotnour, mgr.): Burlington, Wis., Nov. 1-7, J. B. Rotnour, mgr.: De VONDE, FLORA (No. 65: J. B. Rotnour, mgr.): Burlington, Wis., Nov. 1-7, J. B. Rotnour, mgr.: De VONDE, FLORA (No. 66: J. B. Rotnour, mgr.): Burlington, Wis., Nov. 1-7, J. B. Rotnour, mgr.: De VONDE, FLORA (No. 67: J. B. Rotnour, mgr.): Burlington, Wis., Nov. 1-7, J. B. Rotnour,

Special to the Profession!
HOTEL HANOVER

12th and Arch Streets,
PHILADELPHIA.
EUROPEAN PLAN ONLY. CUISINE UNEXCELLED
 Running hot and cold water, and speaking tube to office in every room. New Management.
WILLIAM G. RICHARDSON & CO., Proprietors.
 Hotel Convenient to all Theatres.
THEATRICAL WEEKLY RATES
 Shall be glad to see all of my old friends, and others.
 Come and feel at home.
WILLIAM G. RICHARDSON, Manager.
 Formerly Business Manager Col. Allen's Park Theatre, Brooklyn, for six years.

STARR COMEDY: Bancroft, Ia., Nov. 2, 3. Sweeney City & A. Insull.
STINE-EVANS: Westport, N. Z., Nov. 2, 3.
SUMMERS STOCK (A. J. Small, mgr.): Quebec, Can., Nov. 5-16.
THE SUNDAY SHOW (Arthur J. Chasam, mgr.): Rochester, Pa., Nov. 2-7.
THE VAN DYKE (H. Walter Van Dyke, mgr.): Wichita, Kan., Nov. 2-7, Chanute 9-14.
TILLY (C. L. A. Watson, mgr.): Thompson and Moulton, props., M. B. Miller, mgr.: Fall River, Mass., Nov. 2-7, Brockton 16-21, New Bedford 22-28.
TODD, IRONNA STOCK (Jas. L. Glass, mgr.): Memphis, Tenn., Nov. 2-7.
TUCKER, HILDA STOCK: New Comerstown, O., Nov. 1-5.
TULY, EDE AND EATON (F. Mark, mgr.): Peru, Ind., Nov. 2-7, Vincennes 16-21, Evansville 22-28.
VERNON STOCK (Benj. B. Vernon, mgr.): Worcester, N. Y., Nov. 2-7.
WALLACE, FRANK STOCK: T. Wards, mgr.: Jersey Shore, Pa., Nov. 2-4, Tyrone 5-7, Philadelphia 9-11, Barnesboro 12-14, Glen Campbell 16, Mahaffey 17, Coalport 18.
WILBER STOCK (H. B. Wilber, mgr.): Staunton, Va., Nov. 2-4, Tyrone 5-7.
WILSON, FREDERICK H. (Jno. A. Ryan, mgr.): Milton, Pa., Nov. 5-7, Freehold 9-11, Schuylkill 12-14.
WINNINGER BROTHERS' OWN (Frank Winninger, mgr.): Des Moines, Ia., Oct. 12-Nov. 14.
WIEDEMANN'S SHOW (Willie Bae, mgr.): Hoquiam, Wash. Nov. 1-5, Astoria 6-8, Centralia 9-15, Olympia 16-18, Chehalis 19-22.

OPERA AND EXTRAVAGANZA.

A CHINESE HONEYMOON (Western; Harry S. Fulton, mngr.); Bay City, Mich., Nov. 3, Lansing 4, Battle Creek 5, Jackson 6, Ft. Wayne, Ind., 7, Elkhart 8, Toledo 9, Columbus, O., 11, Dayton 12, Indianapolis, Ind., 13, 14.

A CHINESE HONEYMOON; Montreal, Can., Nov. 2-7.

THE NIGHTINGALE; New York city Nov. 19--indefinite.

A PRINCESS OF KENSINGTON; Philadelphia, Pa., Oct. 26-Nov. 7, Baltimore, Md., 9-14, Boston, Mass., 16-26.

BABES IN TOYLAND; New York city Oct. 12--indefinite.

MRS. PATTI TROUBADOURS; Ansonia, Ala., Nov. 3, Montgomery 4, Selma 5, Demopolis 6, Meridian, Miss., 7, Yazoo City 9, Greenwood 10, West Point 11, Columbia 12, Tuscaloosa 13, Ensley, Ala., 14.

CARILL, MARIE (E. Wallace Dunn, mngr.) Philadelphia, Pa., Nov. 2-7.

DAVE DAVIS' NEW YORK CITY NOV. 2--indefinite.

DAVIS MUSICAL EXTRAVAGANZA (E. Wade Davis, mngr.); New Britain, Conn., Nov. 6, 7.

DR. JAMES W. CARR'S MEDICAL MISSION; Mich., Nov. 3, Duluth, Minn., 5, 6, West Superior, Wis., 7.

DOLLY VARDEN; London, England, Oct. 19--indefinite.

FLORODORA (Fisher and Ryke, mgrs.): Tacoma, Wash. Nov. 4. Whatcom 5. Vancouver, B. C. 6. Victoria 7. Seattle, Wash. 8. 9. Spokane 10. Missoula, Mont. 11. Milwaukee 12. Butte 13. A. G. GLENN JULIA (Milwaukee, Wis. Nov. 2-4.)
HELD, ANNA: Philadelphia, Pa. Oct. 28-Nov. 7.
HOITY TOITY (Mack and Gaites, prop.): W. F. Oviatt, mgr.: Pensacola, Fla. Nov. 4. Mobile, Ala. 5. New Orleans, La. 6. Natchez, Miss. 7. Monroe, La. 10. Vicksburg, Miss. 11. Yazoo 12. Memphis, Tenn. 13, 14.
HOPPER DE WOLF: Denver, Col. Nov. 2-7.
HUBBARD, D. M. (J. J. Corcoran, mgr.): Connellsville, Ind. Nov. 3. Hamilton, O. 4. Middletown 5. Xenia 6. Springfield 7. Shelby 9. Mansfield 10. Canton 11. Salem 12. Massillon 13. Akron 14.
K. M. (J. J. Corcoran, mgr.): Tacoma, Wash. Nov. 3. Olympia 4. Portland, Ore. 5-7. Walla Walla, Wash. 9. Pendleton, Ore. 10. Baker City 11. Boise City, Idaho. 12. Pocatello 13. Logan, U.
MISS BOB WHITE: Titusville, Pa. Nov. 3. Oil City 4. New Castle 5. Sharon 6. Beaver Falls 7.
MR. BLUEBEARD: St. Louis, Mo. Nov. 2-7.
MRS. OBERLANDER (J. J. Corcoran, mgr.): New York Nov. 2. Philadelphia, Pa. 9-14.
PEGGY FROM PARIS (Henry H. Savage, pres.): New York city Sept. 10-Indefinite.
POLLARD LILLIPUTIAN OPERA: Hanford, Cal. Nov. 2-4. Bakersfield 5-7. Los Angeles 8-22. San Diego 23-29.
SHAY, ROSE CECILIA (Jos. Fredericks, mgr.): Memphis, Tenn. Nov. 3-5. Nashville 6, 7.
S. A. M. (J. J. Corcoran, mgr.): Grand OPERA: Boston, Mass. Oct. 19-Nov. 14. Chicago, Ill. 16-Dec. 12.
THE MILLIONAIRE: Brooklyn, N. Y., Nov. 2-7.
THE TRUUMPHANT (Wm. P. Cullen, mgr.): Louisville, Ky. Nov. 9-14. Lexington 16. Huntington, W. Va. 17. Charleston 18. Bluefield 19. Roanoke 20. Staunton 21. Charlottesville 23. Richmond

THE COUNTRY GIRL: St. Louis, Mo., Nov. 2-7.
THE COUNTY CHAIRMAN (Henry W. Savage's): Chicago, Ill., Sept. 7-Nov. 14. Champaign
 16. Danville 17. Terre Haute, Ind., 18, 19.
THE GIRL FROM KAYS: New York city Nov. 2-
 indefinite.
THE ELKNOE SISTERS: New York city Nov. 2-7.
THE ISLE OF SPICE (Albert Campbell, mgr.): Chi-
 cago, Ill., indefinite.
THE LITTLE DEFGON (Gas. H. Kent, mgr.):
 Chicago, Mass., Nov. 2, Willimantia, Conn. 4.
THE MESSENGER BOY: Warren, Minn., Nov. 3.
 Winnepex, Can., 4-6.
THE MOCKING BIRD (Brady Greer, mgr.): New
 Britain, Conn., Nov. 2. Holyoke, Mass., 4. North
 Hampton 5. Middletown 6. Concord 7. Springfield,
 Mass. 8. Middletown, N. Y., 9. Trenton, N. J., 10.
 Pottstown, Pa., 11. Suffolk, Va., 12.
THE PRINCE OF PILSEN (Henry W. Savage's):
 Watertown, N. Y., Nov. 3. Ogdensburg 4. Montreal
 5. Ottawa 6. Toronto 7-14. Toronto 16-21.
THE PRINCE OF PILSEN (Henry W. Savage's):
 Helena, Mont., Nov. 3. Fargo, N. D., 5. West Su-
 perior, Wis., 6. Duluth, Minn., 7. St. Paul 8-11.
 Minneapolis 12-14.
THE PRINCESS CHIC (Geo. P. Slocum, mgr.): De-
 troit, Mich., Nov. 2-7. Cincinnati, O., 9-14.
THE ROGERS BROTHERS IN LONDON: New York
 city Sept. 7-Nov. 7.
THE RUNAWAY: Boston, Mass., Oct. 27-Nov. 7.
 Philadelphia 8. New York 9. Cincinnati 10.
THE SHOW GIRL (B. C. Whitney, mgr.): Toledo, O.,
 Nov. 2-7. Chicago, Ill., 8-14.
THE SILVER SLIPPER: Charleston, S. C., Nov. 3.
 Savannah 4. 4. Macon 5. Atlanta 6, 7. Chat-
 tanooga, Tenn., 8. Memphis 9. Birmingham
 12. Mobile 13. Pensacola, Fla., 14.
THE SILVER SLIPPER: Washington, D. C., Nov.
 2-7.
THE SLEEPY KING: Erie, Pa., Nov. 3. Elmira, N.
 Y., 4. Bradford, Pa., 5. Rochester, N. Y., 6, 7.
 Buffalo 8. Syracuse 11. Albany 12.

Troy 14.
THE STORKS: San Francisco, Cal., Nov. 2-14.
THE SULTAN OF SILK: Henry W. Savage's
 New York, Nov. 27.
THE TELEPHONE GIRL: La Porte, Ind., Nov. 3.
 Marion A. Kohome 5, Elwood 6, New Castle 7.
THE TENDERFOOT: St. Paul, Minn., Nov. 1-7.
 Indianapolis 1, La Fayette 10, Peru 13, Toledo, O.
 12, Dayton 13, 14.
THE WIZARD OF OZ: Dayton, O., Nov. 3, Toledo
 10, Lansing, Mich., 18.
THE YANKEE NAVY: Henry W. Savage's
 Rochester, N. Y., Nov. 3, Auburn 4, Troy 5, Lock
 port 6, Niagara Falls 7, Toronto, Can., 9-14.
THREE LITTLE MAIDS: New York city Sept. 1
 14.
TIVOLI: San Francisco, Cal.—Indefinite.
WELLS, DUNNE, HARKAN APOE (Dave A. Wells
 mgr.): Philadelphia, Pa., Nov. 27.
WILLIE ROBINSON'S BAKING HOME (A. C.
 30, 31, mgr.): Fort Scott, Kan., Nov. 6, Springfield
 7, Carthage 9.
WILTS, NAT. M.: Washington, D. C., Nov. 27, Rich-
 mond, Va., 9, Norfolk 10, Raleigh 11, Charlotte 12.
 13, 14.
WILSON, FRANCIS: New York city Oct. 19 Nov. 14.

MINSTRELS.

ADAMS' (H. H. Whittier, mng'r.; Mercer, Pa., Nov. 3.
Franklin 5, Lisbon, O., 7, East Palestine 11, Lee
tools
BARLOW'S: Scranton, Miss. Nov. 3, Mobile, Ala. 4,
Battlesburg, Miss., 5, Laurel 6, Demopolis, Ala., 9,
9, Selma 10, Montgomery 11, Albany, Ga., 13, Maco
BARLOW AND WILSON'S (Lawrence Barlow, mng'r.)
Weston, W. Va., Nov. 3, Buckhannon 4, Salem 5,
CLARK'S, BILLY Hardy and Decker, mng'rs: Gas
ret. Ind. Nov. 3, Angola 4, Loganport 5, Brea
1, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 7

FAUST S. TED E. G. D. Cunningham, mgr.: Rocky Mount, N. C., Nov. 9.
Florence & C. D. Dillingham, mgr.: Hamburg 10, Columbia 11, Camden 12, Rock Hill 13, Chester 14.
FELDMAN, AL. G. (J. M. J. Kane, mgr.): Waco, Tex., Nov. 9, Corsicana 4, Fort Worth 5, Sherman 6, Paris 7, Dallas 8, 10.
GILSON'S (C. C. Pearl, mgr.): Winston, Conn., Nov. 9, Chatham, N. Y., 4, Grovesville 5.
HENSEN, H. H. (W. L. Jones, mgr.): New York 9.
HERNDON, BILLY (C. Jar Smith and W. C. Thompson, mgrs.): Teacanna, Tex., Nov. 3, Marshall 4, Shreveport, La., 5, New Orleans 7-14.
QUINN AND ALL'S: Huntington, W. Va., Nov. 3, Lexington, Ky.
RICHARDS AND PRINGLE'S: Columbia, S. C., Nov. 3, Augusta, Ga., 4, Savannah 5, Brunswick 6, Waycross 7, Marietta 8, Jacksonville Fla., 10, Thomasville 11, Bainbridge 12, Columbus, Ga., 13.
SUN'S, GUS: Fremont, Neb., Nov. 3, Lincoln 5, York 5, Grand Island 6, Nebraska City 9, St. Joseph, Mo., 11, Fair City 13, Atchison, Kan., 14.
THOMAS RHEA AND OTHERS: Simpson, D. Nev. 3, Milbank 4, Webster 5, Aberdeen 6, Mclellite 7, WARDE AND WADES: Camden, Ark., Nov. 3, Eldorado 4, Hinton, La., 5, Monroe 6, Alexandria 7, White Hall 8, (Southern), L. M. Boyer, mgr.: Rockhill, S. C., Nov. 9, Yorkville 10.
HENDERSON 10, Washington, Ga., 12, Greensboro 14.

AMERICAN BURLESQUERS: Detroit, Mich., Nov. 27.

A NIGHT ON BROADWAY: Boston, Mass., Nov. 27.

BLUE RIBBONS (Jas. Hyde's): Montreal, Can., Nov. 27.

BURLEMIAN BURLESQUERS: Scranton Nov. 24.

Reading 5-7.

BON TON BURLESQUERS: New York city Nov. 27.

BOWERY BURLESQUERS: Cleveland, O., Nov. 27.

Buffalo, N. Y., 9-14, Toronto, O., 16-21, Rochester, N. Y., 22-28.

BRIGADIER BURLESQUERS: Pittsburgh, Pa., Nov. 27.

BRAYANT'S BURLESQUERS: Indianapolis, Ind., Nov. 27.

CARRY BLOSSOMS: Milwaukee, Wis., Nov. 1-7.

CITY SPIRITS: New York city Nov. 27.

CRACKING JACKS: Washington, D. C., Nov. 27.

DAINTY DUCHES: Cincinnati, O., Nov. 27.

DEVERE, SAM, BURLESQUERS: St. Louis, Mo., Nov. 1-7.

FOUR BURLESQUERS: Rochester, N. Y., Nov. 27.

FOSTER, FAY, BURLESQUERS: Philadelphia, Pa., Nov. 27.

FOX, IMHO (J. A. Mathews, mgr.): Pittsburgh, Pa., Nov. 27.

FOX, PHILADELPHIA 9-14, New York city 16-21.

HIGH ROLLERS: Providence, R. I., Nov. 27.

HILL, ROSE, ENGLISH FOLLY: Brooklyn, N. Y., Nov. 14.

HYDE'S COMEDIANS (James Hyde, mgr.): Columbus, O., Nov. 27.

IMPERIAL BURLESQUERS: Philadelphia, Pa., Nov. 2-7.
IRWIN'S, FRED, SHOW: New York city Oct. 26-Nov. 7. Philadelphia, Pa., 9-14. New York city 10-21.
JOLLY GRASS WIDOWS: Buffalo, N. Y., Nov. 2-7.
KENTUCKY BELLES: Minneapolis, Minn., Nov. 1-3.
KING-ROCKER BURLESQUERS: Newark, N. J., Nov. 2-7.
LONDON BELLES: Albany, N. Y., Nov. 2-4. Troy 5-7.
MAJESTICS (Fred Irwin, mngt.): Albany, N. Y., Nov. 2-7.
MERRY MAIDENS: New York city Nov. 2-7.
MISS NEW YORK: Geneva, N. Y., Nov. 3, Hornellsville 4, Elmira 5.
MILLIE 4: Elmira 5.
MILTON'S, J. C. & CO.: Kansas City, Mo., Nov. 1-7.
ORIENTAL BURLESQUERS: South Sharon, Pa., Nov. 3. Wellsville, O., 4.
ORPHEUM SHOW: Chicago, Ill., Nov. 1-14.
PARLIAN W. & CO.: Chicago, Ill., Nov. 1-7.
REEVES, AL., BURLESQUERS: Boston, Mass., Nov. 2-7.
REILLY AND WOOD'S: Louisville, Ky., Nov. 1-7.
REID-SANTLEY: New York city Nov. 3-14.
ROYAL BURLESQUERS: Brooklyn, N. Y., Oct. 26-Nov. 7.
SWEET'S VAUDEVILLE: St. Johns, Mich., Nov. 1-7.
TIMOTHYHIREN: Chicago, Ill., Nov. 1-7. Detroit, Mich., 8-14. Cleveland, O., 15-21.
TIGER LILIES: St. Paul, Minn., Nov. 3-7.
TRANS-ATLANTIC BURLESQUERS (E. J. Cohn, mngt.): Jersey City, N. J., Nov. 2-7. Brooklyn, N. Y., 9-20.
TRUCADERO BURLESQUERS: Springfield, Mass., Nov. 2-7.
TROUBLE (T. W. Dinkins, mngt.): Paterson, N. J., Nov. 2-7. Bridgeport 9-11. Fall River, Mass., 12-14. Providence, R. I., 16-21. Boston, Mass., 23-28.
VANITY FAIR: Baltimore, Md., Nov. 2-7.
WEDGERS AND FIELDS: New York city Sept. 17-indefinite.
WORLD BEATERS: Toronto, Can., Nov. 2-7.

CIRCUSES.

EARNUM AND BAILEY's: Spartanburg, S. C. Nov. 3. Charlotte, N. C., 4. Greensboro 5. Danville, Va., 6. Lynchburg 7. Norfolk 8. Richmond 10. 11. **BROTHER BROTHERS:** Norwich, Kan., Nov. 3. **BUCHER:** Springfield, Ill., 4. St. Clair, Mo., 5. Cambridge, Ohio, 7. Wakita 9. Hawley 10. Jet 11. Caroma 12. Timber Lake 13. Lambert 14. **FOREPAUGH AND SELLS BROTHERS:** Little Rock, Ark., Nov. 3. Newport 4. Poplar Bluff 5. Camden, Girard 6. **HAGENHECK'S TRAINED ANIMALS:** Pittsburgh, Pa., Nov. 2-7. **RINGLING BROTHERS:** Camden, Ark., Nov. 3. Pine Bluff 5. Jonesboro 5. Malden, Mo., 6. **SUN BROTHERS:** Iron Va., Nov. 3. Wakefield 4. Waverly 5. Dandrum 6. Sully 7. **MISCELLANEOUS.** **BOSTON LADIES' ORCHESTRA:** New Bedford, Mass., Nov. 2-7. Brockton 9-14. Fall River 10-21. New London, Conn. 23-28. **BECK'S CHIEF OF MARINE BAND:** Chicago, Ill., Oct. 25-indefinite. **CANADIAN COLORED CONCERT:** Londonville, O., Nov. 3. Tiffin 4. Gibsonville 5. **CANADIAN JUBILEE SINGERS:** Lacole, Can., Nov. 4. St. Marys, Ont., 5. Port Henry 6. **CREATORE BAND:** Howard Faw and Frank Gerth, (mgrs.): Worcester, Mass., Nov. 3. Pittsfield 4. North Adams 5. Troy, N. Y., 6. Auburn 7. Rochester 8. Buffalo 9. 10. Toronto, Can., 11-13. Fort Haron, Can., 13. **CRYSTALPLEX (Wahab's):** Attleboro, Mass., Nov. 2-7. **FLINT, MR. and MRS. HERBERT L. (S. L. Butler, mgr.):** Champaign, Ill., Nov. 2-7. **GASKILL-MUNDY CARNIVAL:** Memphis, Tenn., Nov. 2-9. **HERRMANN, LEON:** Vallejo, Cal., Nov. 3. Oakland 4. San Jose 6. **HEWETT (Illustrist):** Harper, Kan., Nov. 2-4. Kiowa 5-7. Medicine Lodge 9-11. Mulyane 12-14. **WILSON:** Chicago, Ill., Nov. 2-9.

KELLAR (Magician); Dudley McAdore, mgr.; Bangor, Me., Nov. 3, Portsmouth, N. H., 4, Salem, Mass., 5, Pittsfield & North Adams 7.
KILBURN, BILLY (The Hypnotist); Gloucester, Mass., Nov. 3. Leominster 4, South Framingham 5, Pawtucket, R. I., 6, Newport 7, Fall River, Mass., 8.
KNOX, LEO, THE (Hypnotist); Troy, Ala., Nov. 2, 4. Columbus, Ga., 5.
MORGAN AND MOVIE MOVING PICTURES; Canada, N. Y., Nov. 2, Watkins 4, Waterloo 5.
MURPHY, A. L. (The Hypnotist); New York, Nov. 2.
PERKINS, L. H. (Harrison Downs, mgr.); Bristol, Va., Nov. 3.
PRESLEY, L. (Chas. Hines, mgr.); Bethel, Me., Nov. 2. Guilford Falls 9-14. Brunswick 10-23. Gardiner 11-14.
WELLS-GREENWALT CONCERT; Dartford, Wis. Nov. 4, Wauwata 5, Shiocton 6, Eagle River 7, Elmhurst 8, Dunbar 9, Wausau 10, Wyaucon 11, Johnson Creek 12, Hebron, Ill. 13, Lyons, Wis. 14.
WOOD (The Wizard); Lima, Penn.-Indefinite.
ZARRARY, THE (Hypnotist); Bryant, Ill., Nov. 9
11. Hillsboro 12-14, Tuscola 16-18.

OPEN TIME

COX - Bristol - Bristol Opera House, Nov. 19-21
25-28, Dec. 3-5, 7-9, 19-Jan. 2.

IOWA - Creston - Temple Theatre, Dec. 2-15, January
February, March and April.

MICHIGAN - Grand Rapids - Grand Rapids Grand, Dec. 15, 16, 22
23, 25, Jan. 12, 19-22, 29, Feb. 4, 5, 9-12, 14,
17-19, 22-24.

NEW JERSEY - Burlington - New Auditorium, Dec.
14, 19, 21, 23, 30, 31, 32, 34, 16, 19, 27, Feb. 2,
6, 11, 13, 16, 20, 25, 27, March 1, 3, 5, 10, 15,
17, 19, 21, 24.

NEW YORK - Niagara - Smith Opera House, Nov. 17
18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31,
Dec. 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, Jan. 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, Feb. 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, March 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, April 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, May 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, June 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, July 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, August 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, September 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, October 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, November 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, December 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, January 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, February 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, March 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, April 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, May 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, June 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, July 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, August 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, September 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, October 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, November 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, December 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, January 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, February 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, March 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, April 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, May 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, June 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, July 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, August 1, 2, 3

TELEGRAPHIC NEWS

CHICAGO.

Maude Adams and Julia Marlowe Please Large and Admiring Audiences—Colburn's Notes.

(Special to The Mirror.)

CHICAGO, Oct. 31.

Julia Marlowe, James K. Hackett, Maude Adams, and the Horse Show are rival attractions in Chicago this last week of October and second week of continuous sunshine and wonderfully fine Fall weather. The Horse Show has had Alice Roosevelt, daughter of the President, as its star, and incidentally Sembrich sang her second concert here to-night. Vesta Tilley is still here, too, and George Ade's County Chairman is still packing people into the only lake front theatre, the Studebaker.

All of the highest price houses suffered somewhat on eventful Monday, the Horse Show predominating as an attraction. The crush about Miss Roosevelt's box that night was great and continuous. While some people were applauding Maude Adams and others calling Julia Marlowe before the curtain, still others just stood and stared at Miss Roosevelt.

Those squeezing gazers packed about Miss Roosevelt's box that night was great and continuous. While some people were applauding Maude Adams and others calling Julia Marlowe before the curtain, still others just stood and stared at Miss Roosevelt.

The climax in Act III has a strong quadruple flavor of Marlowe, midnight, music and moonshine. The inflated part are separated by a mutual friend before they elope; and again in the last act, apparently, though not definitely, for the last time.

Miss Marlowe plays Lady Branchester with fine discretion, showing how great her talent is by the skill with which she acts one of the lightest roles ever undertaken by a woman of her standing on the stage. She was repeatedly called before the curtain. Frank Worthing as the drunken Captain Chiroi won high praise for his clever rendition of a difficult part. In his hands the character, especially after the jag, was most natural and consistent. Fred. Tyler was a capital Sir Gregory, and Beverly Sitgreaves equally good as the other widow. A bright child actor, Noel Compton, took the role of little Lord Branchester, who with his mother (Miss Marlowe) furnishes some of the most effective bits in the play.

The cast: Sir Gregory Feldon, Fred. Tyler; Sir James Babcock, Frank Kingston; Captain Chiroi, Frank Worthing; Cecil Bannister, W. T. Lovell; Wilbur, George Bright; Lord Branchester, Master Noel Compton; Marta, Lady Branchester, Julia Marlowe; Mrs. Dan Bryson, Beverly Sitgreaves; Lady Babcock, Geraldine Olliffe; Mrs. Bannister, Cynthia Brooks; stage director, Fred. G. Latham.

Maude Adams, like Miss Marlowe, is attracting large audiences to the Illinois opera of adreptic criticism of her play, *The Pretty Sister of Jose*. The drift of public opinion, so far as it has been expressed in print, is that the play doesn't amount to much, and that the leading role of an impetuous Spanish beauty is utterly unsuited to the Puritan excellence of Miss Adams. Still she shines brightly, now and then delighting her faithful host of friends who sound to see her, and do not care much what the critics say—not even when, like Mr. Burns Mantle, of the *Inter-Ocean*, they give warning that Miss Adams will soon be a physical wreck again if she continues to struggle against fate in parts like *Peppita*. Miss Adams and her play were brought in after a few weeks in small cities, and are due in New York in two weeks.

The cast: Sebastian, Henry Ainley; Jose, Edgar Selwyn; Alejandro, G. Harrison Hunter; Felipe, Francis Byrne; Manuel, Joseph Francisco; Vincente, George Irving; Alfonso, Charles Pett; Juan, Richard Pittman; Pedro, Joseph Kaufman; Gonzalo, Harry Luckstone; Peppita, Maude Adams; Juana, Mrs. W. G. Jones; Barita, Sando Meliken; Candide, May Collier; Lucia, Florence Gelbart. The stage director is William Seymour.

The engagements of both Miss Adams and Miss Marlowe bid fair to be prosperous. Great posters side by side present "Julia Marlowe" and "Maude Adams" in huge letters without naming the plays.

James K. Hackett closes his month at the Grand this week, and goes to New York. Sara Kendall, in the Vinegar Buyer, follows for two weeks.

Vesta Tilley departs at the close of the week, and Eleanor Robson comes to the Garrick in *Merely Mary Ann*. Sam Gerson, the Chicago newspaper man who made his debut as a press agent at the Garrick this season, has done good work for Miss Tilley.

"Way Down East" here for the fourth time, is again filling McKivker's. In a way, Mrs. Lottie Blair Parker's famous play did better at the opening Monday night than *Resurrection*, the record breaker. That version of the Tolstol tale had not been seen here and had Blanche Walsh as star, while "Way Down East" had been here for several long engagements with about the same cast. Yet Mrs. Parker's play opened to a packed house only a few dollars behind *Resurrection*—virtually no difference.

Excellent performances of *The Middleman* are being given at the Great Northern, with Horace Lewis as Cyrus Blankens, under the management of Charles A. Moore.

Robert M. Eberle is here as manager of Maude Adams.

W. A. McConnell, formerly of the Columbia Theatre, this city, is in town ahead of the Miller-Angelin company, which follows Miss Robson at the Garrick.

L. N. Scott, manager of the Metropolitan, St. Paul, was in town recently, en route to New York.

Maj. George Murray McConnell has succeeded in a short time in attracting wide and respectful attention to *The Chronicle's* department of music and the drama. His first due in part to Major McConnell's being a veteran Chicago critic. Nobody here knows him in connection with which comes from experience, for he was dramatic editor of the old *Times* under Story in those good, warm old days of 1880. Ever since—a quarter of a century—he has been a Chicago dramatic critic, except a few years recently in the East and in other departments of *The Chronicle*.

Space was annihilated by the Queen of the Highway company, which played Saturday night in Minneapolis and opened O.K. on time for Sunday matinee at the Marlowe, in Englewood. The genial Mr. Howard having yanked the company down over the C. M. & St. P. in some mysterious way between midnight and noon, and a special of an engine and a car rushed the company out into the suburb just in time.

John Major is acting as Julia Marlowe's manager here.

Manager John Connors picked out a pretty English love story, John Jasper's Wife, for the New American this week, and it fitted his company like a glove. The theatre was filled to capacity every afternoon and evening. There

are several members of the company—Laura Alberta and Cameron Clemons, the leading woman and leading man, and Walter Jones, heavies, who are always welcomed with a personal greeting of applause.

Manager Charles Elliott of the Thirty-first Street is getting his excellent original Elliott stock together again for a series of expected triumphs in such plays as *Secret Service*, on next week, and *The Prisoner of Zenda*. Maurice Freeman will be back as leading man and Nadine Winston as the comedienne. Edwin Boring joins the company, and Edwin Barbour will continue to direct the productions.

May Hosmer will put on *Blue Jeans* at the People's next week after the prosperous run of *All the Comforts of Home* this week. Dr. Jekyll and Mr. Hyde appears later on, with James Nelson as Dr. Jekyll.

The Man from Nevada, a society drama, written by Charles Ulrich, of the *American* editorial staff, has been accepted by Manager Connors for production at the New American Nov. 15.

Manager Campbell of the La Salle announces that the *Isle of Spice* has been sold to Fred Whitney.

Al. Martin's Uncle Tom's Cabin did an immense business at the Academy last week.

McBourne MacDowell has abandoned Sardou plays, says his manager Francis W. Courtney, and will never be seen in them again after *Theodora* this week at the Thirty-first Street Theatre, closing his engagement there. Mr. MacDowell and Florence Stone will start in two weeks on a tour to the Pacific Coast in *A Captain of Navarre*, by W. D. Howells, of Chicago. They are also booked for five weeks in Honolulu.

Shenandoah is having a successful run at the Bush Temple this week. No manager has yet been announced to succeed Mr. Gleason.

George Ade is back from New York via his 700-acre Indiana farm, where he got a gripful of prize ears of corn, which he brought into town with him for the Horse Show.

It is reported here that Julia Marlowe has decided that her new play, *Fools of Nature*, is unsuited to her talents, and unless she can decide on one of a number of new plays which Mr. Dillingham has sent her she will close her season's work at the conclusion of her Chicago engagement and not appear again till next season, when she under contract to play Shakespearean dramas with E. H. Sothern.

OTIS L. COLBURN.

BOSTON.

The Week's Doings at the Hub—Benton's Chat of the Theatres.

(Special to The Mirror.)

BOSTON, Oct. 31.

Fay Davis will be the most interesting newcomer of the next week in Boston theatricals, for she has never yet had a good chance to justify the nice things that were said of her in London, but which is expected of Lady Rose's Daughter, in which she will have a fortnight at the Hollis, supported by the leading members of the Empire Theatre Stock company.

Henry W. Savage's Opera company will open upon the last half of its engagement at the Tremont with the biggest novelty of its season, *Orpheus in England*. That is the novelty for which music lovers have been waiting, and it promises to have unusual attendance. Lohengrin and Martha will also be given during the week.

Bertha Gailand comes to the Colonial considerably earlier than was expected on account of the closing of Hearts Courageous, but there is considerable interest in Dorothy Vernon of Haddon Hall, and Miss Gailand has always done well here. May Robson, who heads the supporting cast, has not played here for two years.

Andrew Mack will be the star at the Boston next week in *Arabian Nights*, his first appearance there since the house became devoted to popular prices. This will be his last engagement in the Boucicault comedy, as he will then leave to rehearse *My Lady Molly*, which will be given at the Park later in the month.

Heartsease will be the play of next week at the Castle Square, with Howell Hansell in Henry Miller's old character. Lillian Lawrence and the others of the stock company will be seen to advantage.

Charles Richman and Captain Barrington will continue at the Globe, where the new play still proves popular and will remain the attraction for some time to come.

The Earl of Pawtucket has started on a prosperous run at the Majestic, and Lawrence Dray has made an unquestioned personal success in the title-role.

Annie Russell will start upon her fourth week at the Park with *Mice and Men*, and only three weeks more remain for her extended engagement here.

Fay Templeton will conclude her engagement at the Columbia, where *The Runaways* is just as popular as ever, and the vivacious comedienne wins new honors by her wonderful impersonations.

Fred Nible will give *The Winning Hand* as the election week attraction at the Grand Opera House, and there will be special interest in the return of Maude Edna Hall, who has always been a favorite in this city.

Beware of Men will be the melodrama of the coming week at the Bowdoin Square for the stock company.

The Evil Men Do will be the combination to appear at Music Hall next week.

The Pride of Newspaper Row, with O'Brien and Havel, will attract at popular prices at the Hub next week.

At last the labor troubles which have been bothering combinations which have played in several houses in Boston for a number of seasons have been ended. The managers of the leading houses have signed agreements for five years.

Lee M. Hart, general secretary and treasurer of the International Alliance of Theatrical Stage Employees, has been working for this end for several months.

The National Lancers went to the Globe in a body and in their red uniforms last night out of compliment to George W. Wilson, who is one of their number. They enjoyed the performance of Captain Barrington and presented Mr. Wilson with a big bouquet of chrysanthemums. After the play a reception was given in their honor upon the stage.

A beefsteak supper will be given by Charles P. Salisbury and A. Toxen Worm to the newspaper men of Boston in recognition of the continued popularity of the engagement of Fay Templeton of the Columbia.

R. J. Dillon, who was here with *The Christian*, and Andrew Mack in *Tom Moore*, has given up stage work for a time and accepted a position that will be equally popular at the New Lexington.

Victor Mapes, manager of the Globe, has been joined by his wife and child, and they are now established in a pleasant home on West Cedar Street.

Haddon Chambers reached Boston the first of the week, and The Byrth has been placed in rehearsal by Annie Russell and her company, although it will not be played in New York for several months. It is quite likely that it may be given one trial week here, the last of her engagement at the Park, and then Mice and Men will go on again for the remainder of the tour.

Joseph Chevers, formerly of Chevers and Kennedy, has been visiting Boston for the first time in many years. He has been accompanied by his wife, who is professionally known as Annie Brightstein.

Severin de Deyn, who is playing the title role in Quincy Adams Sawyer, has had to do a considerable amount of traveling back and forth between Boston and New York on account of some real estate transactions, but he has not lost a single performance. He has traveled on the midnight train after the performance and returned in time for the play.

Arthur Lawrence Craig, son of Archie B. Craig, of the Majestic, who was named after Lillian Lawrence, celebrated his fourth birthday recently. His father, his uncle—B. W. Craig, of the Castle Square, and Horace Craig, of Music Hall—and his grandfather, D. B. Craig, of the Boston, are all stage musicians.

Fay Templeton is an enthusiast over fine faces,

and when she heard that the Dowle lace industry was in danger of suspension she telegraphed an offer to buy a half interest in the outfit. Elijah III came to Boston to see his wife start for Europe, but he failed to call on Miss Templeton to complete the negotiations.

Sneak thieves broke into the dressing rooms of the Globe Theatre one evening recently during a performance of *Agatha Harrington*. George W. Wilson lost a gold snuff box studded with amethysts and rubies, the gift of William Warren, appropriately engraved "G. W. W. from W. W." and a silver buckle given him by the late Mrs. J. R. Vincent. These were priceless souvenirs of his days at the Museum in the old stock company. William Redmond lost a locket with a diamond in the centre. Two men were seen jumping from a window, but they were lost sight of in the pursuit that followed.

A bursting water pipe did a considerable amount of damage to one of the settings of *The Office Boy*, and they had to send it on to New York so as to get it touched up for the opening of the engagement there. Manager Isaac R. Rich loaned the attraction the "gold scene" from the Hollis to fill in the last part of the week.

JAY BENTON.

PHILADELPHIA.

Girard Avenue Theatre Destroyed by Fire Oct. 28—Notes of the Week.

(Special to The Mirror.)

PHILADELPHIA, Oct. 31.

The Girard Avenue Theatre was destroyed by fire on Oct. 28. The fire started on the stage and was discovered at 3.15 in the morning by the night watchman, and the alarm was promptly given. The engines responded quickly but to no avail, and within two hours all that remained of the pretty playhouse was the walls, which are intact. The origin of the fire has not, as yet, been definitely ascertained. It might have been caused by a defective light wiring underneath the stage, or it might have been started from the effects of the fourth act of *The Minister's Daughters*, playing there this week, in which there is an explosion followed by a fire. The noise of the explosion is caused by firing a couple of revolver shots in a barrel, and further aided by magnesium powder. A spark from a blank cartridge may have lodged and smouldered until large enough to cause the trouble.

Leonard Grover, manager of *The Minister's Daughters*, estimates his loss from \$5,000 to \$8,000. The company are also heavy losers, but it is expected, will be able to continue their tour and play at Wilmington, Del., Nov. 2.

Miller and Kaufman, the lessees of the theatre, who have a lease for five years after this season, have sustained a considerable loss.

The owner of the building has an insurance of \$60,000, and will immediately rebuild the theatre, with the hope of having it finished within the next four months.

The Girard Avenue Theatre was opened March 30, 1891, with Matt. F. Snyder as manager, and transferred to George Holland in September of the same year. The last former theatrical fire in this city was that of the Central Theatre on April 27, 1892.

Henrietta Cushman, with her production of *As You Like It*, had a royal welcome at the Academy of Music afternoon and evening of Oct. 28.

Anna Held gave her first representation of *Mile. Mara* in her new musical play, *Mam'selle Napoleon*, at the Chestnut Street Opera House Oct. 28, and made the hit of her career. The production is artistic, brilliant, and the many admirers of Miss Held never dreamed of the capabilities she shows in the piece. Money has been lavishly spent in scenery and costumes, far outstripping *The Red Feather* production. Ziegfeld had the limit and has the most costly musical offering of the season seen here. The main story hinges around Mile. Mara, of the Comedie Francaise. Napoleon has taken a liking to her. Fouché, Minister of Police, to obtain the woman for his master, trumps up a false charge of treason against her lover, a captain in the Imperial Guard. Mile. Mara is to save the Emperor, who, when he hears that one of his favorite soldiers has been arrested, not only orders his release but gives his blessing to the young pair. Afterward she is the means of capturing those who conspired against Napoleon after his return from Elba.

Winsome Winnie, with the favorite Paula Edwards, is doing well for its second and third week at the Broad Street Theatre. Mrs. Leslie Carter opens Nov. 2 for two weeks, presenting *Du Barry and Zara*, seven performances of each.

At the Chestnut Street Theatre *The Princess of Kensington* holds full sway and remains for coming week. Fay Templeton, with *The Runaways*, comes Nov. 9.

Vivian's Papes at the Garrick Theatre this week failed to attract attention. Marie Cahill, in *Nancy Brown*, appeared Nov. 2, supported by a good company. Viola Allen appears Nov. 16.

Charles Warner's two weeks' engagement at the Walnut Street Theatre with *Drink*, which closes this evening, attracted universal attention. David Wardell, in *The Auctioneer*, Nov. 2. The Silver Slipper 9. Wilton Lackaye, in *The Pit* Nov. 23.

Otis Harlan, in *Lost, Strayed or Stolen*, is the attraction at the Grand Opera House week of Nov. 2, to be followed by Imro Fox and Comedians 9.

The Auditorium presents *Girls Will Be Girls* week of Nov. 2, Al. Leach, the Three Rosebuds, and Felix Hays in the principal roles.

Under Two Flags, with Jane Kennard as Clarette, remains for coming week at the Park Theatre with excellent prospects. Bookings to follow. Ellmore Sisters Nov. 9. Thomas E. Shea 16. Happy Hooligan 23.

The National Theatre, with *A Great Temptation* this week, has done a splendid business. Heart of Maryland is announced for Nov. 2.

W. L. Robert's sensational melodrama, *A Human Slave*, will be played Nov. 2 for one week at the Star Theatre. W. H. Dahlan and Olive Martin head the cast.

A Fight for Millions is the bill for week of Nov. 2 at the People's Theatre, to be followed by *King of Detectives* 9.

The announcement of the Kensington Theatre for coming week is *Tracy, the Bandit*.

At Duty's Call was booked week of Nov. 2 at the Girard Avenue Theatre.

Forepaugh's Theatre Stock company, with George Lennox, second appearance this season, will present *Retribution* week of Nov. 2.

Darcy and Speck's Stock company at the Standard Theatre appear in *The Silver King* week of Nov. 2.

Carrie Radcliffe's Stock company at the Columbia Theatre, with *Man's Rights*, the attraction week of Nov. 2.

The German Stock company at the Arch Street Theatre have an excellent programme for coming week—viz. *Wie De Alten Gesungen*, *The Engine Builders*, *Der Registrator*, *Ein Reben*, *Temporary Suspended*, and *Eva*. This house has done wonderfully well this season, with a steady first-class clientele.

Dumont's Minstrels, at the Eleventh Street Opera House, have a great burlesque on *Dowle's Visit to New York*. Houses are always good, the house being one of the standard places of amusement in the Quaker City.

Madame Adelina Patti appears for one night at the Academy of Music, Nov. 9. The sale of seats opened this morning with a big rush, which guarantees an immense house.

Bostock's Animal Show at the Palace Exchange, with weekly changes of programme, continues to attract fair patronage.

Musical Notes.—Philadelphia Orchestra, under Fritz Schell, open season this evening at the Academy of Music. The Boston Symphony Orchestra follow, Nov. 2.

Burton Holmes, with illustrated lecture, opens his season here Nov. 16, Academy of Music.

The season of grand opera by the Metropolitan company under Heinrich Conried, with S. Behrens as the local manager, at the Academy of Music, will consist of fourteen performances, twelve evening and two matinees. The dates fall on Tuesday evenings, opening Dec. 29, and followed Jan. 5, 12, 19, 26, Feb. 2, 9, 18 (Thursday matinee) and 23, March 1, after which a complete

A WORLD'S FAIR FEATURE.



One of the most important amusement concessions granted by the Louisiana Purchase Exposition Company, St. Louis, is that of the "cliff dwellers," which has just been announced by the World's Fair officials. The Cliff Dwellers' Exhibit Company, a Missouri corporation, with a capital stock of \$85,000, has been formed to construct and install this exhibit. A massive cliff, one hundred feet in length and seventy-five feet in height, showing the ancient ruins of the prehistoric race, will be built. After passing through the cliff visitors will find themselves in the pueblo of Taos, containing a large number of dwellings and peopled by 300 natives of the Moki and Zuni races, the acknowledged descendants of the original "cliff dwellers." These natives will exploit all manner of pursuits, such as basket making, blanket weaving, ancient pottery making, etc. In the Teatro Moki there will be a descriptive illustrated, stereo-chromatic exhibition, entitled *A Tour to Moki Land*, introducing one hundred people, showing native dances, quaint tribal customs, ancient ceremonies, a native orchestra, playing on strange instruments, and the snake dance of the Moki tribe. A number of other features will be introduced, making it a historical as well as an entertaining exhibition. J. A. Norton, who has been the St. Louis correspondent of *The Mirror* for several years, is a director, treasurer and one-fifth owner of the stock of this corporation. Mr. Norton is a director, secretary and one of the principal stockholders of the North American Investment Company, of the United States, with home office at St. Louis, and with thirty branch offices in the principal cities from Boston and Philadelphia in the East to San Francisco and Los Angeles in the West. This company, which issues high-grade investment bonds on partial payments, is said to have made the most phenomenal growth of any corporation of like character ever organized in this country. It is only eighteen months old, and has trebled its assets in that length of time. The North American did more business in its first year than did the New York Life, Equitable Life, Mutual Life and Northwestern Mutual all combined in their first years, it is claimed, and these companies are the four giants of the insurance world. A portrait of Mr. Norton is seen above.

circle of Wagner's *Der Ring des Nibelungen*, March 7, 8, 10, 12. Parsifal will not be presented in this city, but the subscribers have the privilege of retaining seats on Jan. 28, being the sixth New York performance.

Walter Damrosch will give six explanatory lectures at Association Hall on "The Ring" and Parsifal, the dates selected being Jan. 5, 8, 12, 15 for *The Ring* and Jan. 19 and 22 for Parsifal.

Thanksgiving week's attractions for the Quaker City include Henry Irving, Jerome Sykes in *The Billionaire*, Wilton Lackaye in *The Pit*, Viola Allen in *Twelfth Night*, *The Sign of the Cross*, Happy Hooligan, *The Ninety and Nine*, *The Heart of Maryland*, *Alphonse and Gaston*.

The attraction for Christmas week at the Grand Opera House will be Dockstader's Minstrel.

The Empire Theatre under the management of J. Bard Worrell continues to do well, with increasing patronage. Wealth and Poverty, Nov. 2, for three nights. Shooting the Chutes for the rest of the week. S. FERNBERGER.

BALTIMORE.

Forecast of the Coming Week—News Jots.

(Special to The Mirror.)

BALTIMORE, Oct. 31.

Viola Allen will appear as Viola in *Twelfth Night* at Ford's Grand Opera House, beginning on Monday evening. Miss Allen is under the direction of Charles W. Allen and is supported by a company which includes Scott Craven, James Young, C. Leslie Allen, Robinson Newbold, Percy C. Warran, Clarence Handyside, Frank Currier, John Blair, F. Percival Stevens, Edwin Howard, Frank Andrews, John C. Lane, F. J. Bennett, C. R. Atwood, Nora O'Brien, and Zeffe Tibury.

A Princess of Kensington will follow Miss Allen, with James T. Powers in the cast. The Silver Slipper did a week of excellent business at Ford's, closing to-night.

Saratoga, by Bronson Howard, will be the attraction at the Academy of Music next week. It will follow Mrs. Leslie Carter, who in *Du Barry* played to slim audiences.

Next week's attraction at the Maryland will be Mabel McKelvey and a superior vaudeville company. Nat M. Willis in *A Son of Rest* enjoyed a week of excellent business.

The play selected for next week at Chase's Theatre is *Frou-Frou*, which will be presented by the George Fawcett Stock company with Percy Haswell in the title-role. Large audiences have enjoyed this week's performance, which was *The Cricket on the Hearth*.

For *Her Children's Sake* will hold the stage of the Holliday Street Theatre, where it will take the place of *The Factory Girl*, which has had a good week.

A Great Temptation will supersede the *Johnstown Flood* at the Bijou.

The first Peabody recital was given at Peabody Hall yesterday afternoon. Lydia Eustice, soprano, and Myro W. Whitney, Jr., bass, were the soloists. The recital was a decided success.

The first concert of the Boston Symphony Orchestra will be given at the Lyric on Tuesday evening next. Madame Melba will make her only appearance in Baltimore this season. Madame Gadek, Madame Schumann-Heink, Mr. Busoni, and Miss Mead will be the other soloists.

The Italian pianist, Bauria, gave a fifty-hour continuous piano playing exhibition at the Lyric, which terminated to-day.

Ann Tyrell, who succeeded Mrs. Hopper as *Wrenne* in the Silver Slipper, made a very excellent impression last week. Her voice is good and her acting demonstrates that she is an artist of ability.

The Empire Theatre, a lease of which has been taken by George Fawcett, will hereafter be known as the Orpheus.

Fred Wilson, for many years connected with Washington theatricals, has assumed the man-

agement of the Bijou Theatre in this city. He comes to us with high recommendations as to his ability and uniform courtesy.

Mrs. Leslie Carter and her company are rehearsing Zana, which will have a brief revival during Mrs. Carter's engagement in Philadelphia and upon her return to New York.

Percy Haswell and the members of her company returned to this city the first of the week from Asheville, N. C., where their tour through the South was cut short by the burning of the new Auditorium early on Saturday morning last. All the scenery and costumes used in The Favor of the Queen were destroyed, and the management of the company, finding it impossible to continue, canceled all dates. Among the articles destroyed was a large quantity of stage jewelry that Miss Haswell had been collecting even since she first appeared before the footlights. George Fawcett states that Miss Haswell will resume her connection with the stock company at Chase's Theatre, and that he will put an entirely new company in the Empire Theatre, which he has recently leased.

James W. Morrissey, the business manager for Adeline Patti and Robert Grau, was in the city this week. He came to attend a business meeting between Manager James L. Kernan and George W. Rife in connection with the Patti concert to be given here in November.

Friends of Lloyd R. Carleton tendered him a reception at the St. James Hotel upon his return with the Percy Haswell company from Asheville. Mr. Carleton was one of the unfortunates who lost his entire wardrobe.

Mrs. Fiske, who played last week at the Maryland Theatre, while driving in the northern section of the city one morning last week saw a decrepit and lame horse being driven in a baker's wagon. She promptly notified the officers of the Society for Prevention of Cruelty to Animals, and donated to the owner of the horse, who was a poor man, a sufficient sum to enable him to provide for his horse proper veterinary treatment.

George Fawcett scored a decided success as Caleb Plummer in the Cricket on the Hearth at Chase's Theatre last week.

Walton Bradford, the popular business manager of the Kyrie Bellew company, is well known in this city, where he resided some years. Mr. Bradford renewed many pleasant acquaintances when here.

The new lessees of the Music Hall announce that the property will hereafter be known as the Lyric. The management announces that it was actuated to make this change of name in view of the fact that in many of the larger cities the name Music Hall is used by theatres producing vaudeville, burlesque, performances and the like. It is expected that in the future many operatic and high-class concert organizations will visit the Lyric, and for that reason the new name seemed specially appropriate.

The United States Marine Band from Washington will give a concert at the Lyric Nov. 10.

The season sale of tickets for the five concerts by the Boston Symphony Orchestra at the Lyric is by far the largest in the history of the organization in this city.

Edwin Mordant, of this city, will return to his native heath in a few days from the Pacific Coast, where he has been for nearly a year starring jointly with his wife, Oia Humphrey.

Burton Holmes' series of lectures will include Yosemite Valley, Yellowstone National Park, the Grand Canyon of Arizona and Alaska.

Leonard Scarlett, indicted by the Grand Jury on the charge of having set fire to the Empire Theatre Oct. 13, was arrested in Washington on Thursday afternoon, Oct. 22. Mr. Scarlett was brought to Baltimore and placed in jail without bail, awaiting the action of the Criminal Court. When captured he was living under an assumed name, and is said to have tried to shoot the detectives who located him. He stoutly denies that he had anything to do with the burning of the theatre, and says that the watchman who accused him is half-witted and an imbecile.

Edward Newbold, formerly soloist at St. Paul's Church, is playing the part of Valentine in Viola Allen's production of Twelfth Night.

HAROLD RUTLEDGE.

ST. LOUIS.

Dockstader's Remarkable Hit—Offerings to Come—Notes of the Theatres.

(Special to The Mirror.)

St. Louis, Oct. 31.

Low Dockstader's alrship in his minstrel performance at the Century the past week would of itself fill the house night after night, for the clever Low acquaints himself in advance with all the topics of interest to St. Louis and gets them off in bargain counter lots. Mr. Dockstader had the satisfaction of breaking all records of business ever done in St. Louis by a minstrel company. Sunday night opening was the largest for any performance in the history of the Century, and the enormous business kept up all week. It was also the first time that a minstrel company has charged \$1.50 prices here, which is a great compliment to the greatest of all minstrel comedians. Sunday night Mr. Blue Beard will open for a two weeks' stay. Eddy Foy, Harry Gifford, Adele Rafters, and Bonnie Maginn will have prominent parts.

Joseph Jefferson played to the usual large business at the Olympic this week. To-morrow evening we are to have our first view of A Country Girl at the Olympic. Isabel Delmont, formerly of St. Louis and well known in St. Louis, will appear in a prominent part, and this will be her first time here in a leading role. In the cast are Deyo, Helen Marvin, Phyllis Mordant, Genevieve Finley, John Slavin, Clarence Harvey, Melville Steward, and Hallyn Mostyn.

Uncle Tom's Cabin pleased large audiences at the Imperial this week. The play is magnificently staged, a far more elaborate being carried over the country for its production. Al. W. Martin, who is making the revival of this "heart interest" drama, has spared nothing to make the accessories up-to-date while the characters remain the same that pleased our fathers and grandfathers. It is the most picturesque production that has ever been made of Uncle Tom's Cabin. Delightful Nellie McHenry will lead the company that comes to the Imperial Sunday afternoon, her play being that perennial favorite, M'liss. Miss McHenry always finds a welcome for herself and her favorite play, her own work being as pleasing as it was years ago, and her play being one of the most enjoyable of popular offerings. It will be supported by such well-known persons as Mart Heisey, Frank Dayton, Howard Snyder, Ben G. Grinnell, L. J. Loring, Charles Drake, Madge Ollinger, and Ella Gardner.

The Lyman Twins and Patti Rosa pleased large audiences at Crawford's this week in At the Races. Zeb and Zarrow's successful melodrama, The Midnight Express, will be the attraction at the new Crawford next Sunday afternoon and for the week. Like A Span of Life and other recent melodramas, the new play has ample opportunity for specialties, the two men that head the company being well known as a vaudeville team. In addition to their work there will be acts by the Siegler Sisters, comedy team; Dence and Allir, cornet soloists, and others.

When Women Love, as presented at Havlin's this week, is a stirring melodrama, and it caught on immensely with the large audiences that filled the theatre since the first performance Sunday. The play is full of labor atmosphere and has for a heroine a factory girl whose story is appealing and dramatic. Next week, McFadden's Row of Flats will come to Havlin's.

Commencing next Sunday matinee Sam Devere and his own company appear at the Standard. Every patron of burlesque knows Sam Devere. Smith and Champion always amuse when they appear before the footlights. The Rice Brothers entertain with many ludicrous and difficult feats of horizontal bars. Seymour and Hill twist their anatomies into inconceivable shapes. The Troubadour Four appear in high-class singing and comedy; Burke and McAvoy come out in a laughable farce. His First Lesson. The opening and closing burlesque is under the care of Larry Smith. There are twenty beauties in the ensembles. Fine scenery, costumes and electrical effects are much in evidence.

Manager Short was notified Wednesday that

Maudie Adams would not be here to fill her engagement beginning at the Olympic Nov. 8. He was asked to give the week of Crane in The Spenders. Miss Adams is now playing The Pretty Sister of Jose at Chicago. She will come to St. Louis later in the season. Just why her date has been changed is unknown. The most successful of Augustus Thomas' plays, The Earl of Pavlucket, was booked for the Olympic Theatre Wednesday morning. It will come in April. A Chinese Honeymoon will return to the Century, March 6.

Madame Melba will make her first appearance in concert in St. Louis at the Odeon next Monday evening. She will be assisted by Ellison Van Hoose, Charles Gilbert, Llewella Davies, Ada Saxon, and Mr. North. It is the opening of the Odeon season, and Madame Melba is assured of a crowded house of St. Louis music lovers.

The St. Louis Horse Show will open for a week at the Coliseum Monday evening, and will no doubt be the greatest exhibition of beautiful horses and women yet shown here.

J. A. NORTON.

PITTSBURGH.

Pittsburgh to Honor Irene Bentley—Playbills and Gossip.

(Special to The Mirror.)

Pittsburgh, Oct. 31.

The coming week offers a revival of an old-time popular melodrama at the Bijou, The Shadows of a Great City; one of Richard Mansfield's famous plays, A Parisian Romance, at the Grand; Hagenbeck's animals at the Empire; vaudeville at the Avenue and Duquesne, and burlesque at the Academy, and at the Alvin A Girl from Dixie.

The city is now in the throes of municipal politics, with almost nightly political parades during the week, but in spite of this fact business was good at the local playhouses and the approaching week will, no doubt, be a large one for the managers.

The revival of The Shadows of a Great City is promised to be an elaborate and strong one at the Bijou, and no matter whether it is or not the house will, of course, hold its usual vast audiences, as the clientele at this commodious and popular playhouse is always about the same every week. Following comes Chauncey Olcott in his latest play, Terrence, for two weeks, and no doubt Mr. Olcott's photograph is greatly rubbed preparatory to this engagement.

Hagenbeck's Trained Animals were seen at the Empire last season for two weeks, and when they appear at this house during the coming week business will likely be very good. Matinees will be given daily during this engagement. Shooting the Chutes will follow the quadrupeds. A Parisian Romance has been especially selected for the coming week's attraction at the Grand in order to allow Pittsburghers an opportunity to see one of their old favorites of the stock company in one of his chief roles—Hugh Ward. As given in last week's Mirror, Mr. Ward is temporarily in this city prior to going to London, and while here he has been especially engaged by Manager Harry Davis. Judging from the advance sale of seats business will be very large. The following play has not been definitely decided upon at this date.

Following A Girl from Dixie at the Alvin next week will come Richard Mansfield in Old Heidelberg.

Madame Adeline Patti will give one concert at Duquesne Garden on next Friday night.

In the church scene of The Moth and the Flame at the Grand during the week, the male choir of over twenty-five voices, comprised the singers from Trinity Episcopal Church, where the rector, Rev. Dr. Arundel, represents the Actors' Church Alliance in this city.

Hugh Ward, who makes his reappearance with the Grand Stock company on next Monday afternoon as Baron Chevalier, in A Parisian Romance, has received a wondrous welcome in Pittsburgh since his advent here several days ago. The Knights of Columbus, of which he is a member, will give a smoker in his honor to-night, while the same Order of Alibany will give a large theatre party on his opening night. Mr. Ward goes from Pittsburgh the latter part of November to New York, from whence he will sail for London, where he is engaged as the leading comedian of the Drury Lane Theatre for the forthcoming Christmas Pantomime.

Eva Taylor, leading woman of the Grand, purchased considerable of the wardrobe of Madame Junaschek, that was sold at auction in New York city several days ago.

During Irene Bentley's engagement, in this city, in The Girl from Dixie next week, she will be the object of much special attention. Mr. and Mrs. Alexander Pollock Moore, of Negley Avenue, will give a large theatre party and a reception at the performance on Friday night. In Miss Bentley's honor, Business-Manager Tunis F. Dean, of the Grand, will have Miss Bentley as the honor guest at a supper at the Lincoln Hotel on Monday night. Mr. and Mrs. James Greer Roak, of Bradley Place, will give a reception to Miss Bentley on Thursday afternoon between the hours of two and five. Mr. and Mrs. Ralph Allison, of the East End, will give a supper at the Pittsburgh Club for Miss Bentley on Tuesday night after the performance of the play.

The Dairy Farm will be seen at the Grand shortly, when Stage Director Huffman will make an especially elaborate scenic production.

Conductor Emil O. Wolff, of the popular Bijou Theatre Orchestra, rendered his latest composition last week, "The Flying Squadron," a march which he dedicated to the Port of Pittsburgh. F. S. It is a brilliant and tuneful piece, and the audiences tendered the composer and his fellow players hearty applause at every performance.

ALBERT S. L. HEWES.

WASHINGTON.

The Week at the Capital—Attractions to Come—Notes of Plays and Players.

(Special to The Mirror.)

WASHINGTON, Oct. 31.

The Silver Slipper, with Sam Collins as Henry Hismarck Henacha, Ann Tyrell as Wrenne, and a large and talented supporting company is the announcement at the New National Theatre, commencing Monday night. An excellent advance sale indicates a prosperous engagement. Viola Allen's occupancy of the house in her magnificent Twelfth Night production has been notably pleasing and profitable during the present week. A week from Monday Victor Herbert and Harry B. Smith's new opera, Babette, with Fritz Scheff, will have a first production.

Nat M. Willis, who comes to the Columbia Theatre next Monday in A Son of Rest, is a native Washingtonian, and the opening night is said to have some surprises of a friendly nature. Susanne Rocomora, another popular localite, is in Mr. Willis' supporting company. A Girl from Dixie gave excellent satisfaction to well filled houses. Considerable changes are under way in business and book, which is being looked after personally by the author, Harry B. Smith. Jane Kennark, in Under Two Flags, will follow Mr. Willis.

The Sign of the Four, under the management of Charles C. Durban, presenting Walter Edwards as Sherlock Holmes, is next week's announcement at the Lafayette Square Opera House. The benefit for the Eastern Star Music Home arranged for a Tuesday afternoon performance at this house last week with Charles Grapewin and company in Mr. Pipp did not occur. Commencing Monday week the Bijou Musical Comedy company, with Otis Harlan, Mary Marble, and others, will present A Black Sheep.

Edwin J. Carter's melodrama, Too Proud to Beg, is the Academy of Music offering for the coming week, and will be succeeded by Percy G. Williams' thriller, Deserted at the Altar.

At the Empire Escaped from Sing Sing is announced as next week's attraction.

Mrs. Al. H. Wilson, who was robbed recently of a large amount of money and jewelry, appeared before the Grand Jury last Wednesday to

testify against Walter Burroughs, the property man, who was arrested for the theft. Later in the day Mrs. Wilson appeared at police headquarters and was given her valuables.

The World Against Her company, under the management of Sam R. Villa, stranded at Waynesboro, Va., Tuesday night. The company was brought to Washington and left without means to proceed further. The company has been out two weeks and it is said salaries have not been paid.

James W. Morrissey, business-manager for Madame Patti and Robert Grau, was here making arrangements for special trains to Baltimore for the Patti concert Nov. 23. The singer will not be heard here.

The Columbia School of Dramatic Art, under the personal direction of W. H. Post, will commence its second season at the Columbia Theatre Nov. 2.

JOHN T. WARDE.

CINCINNATI.

Robinson's to Reopen—Attractions for the Week—Music and Play Notes.

(Special to The Mirror.)

CINCINNATI, Oct. 31.

Monday night Clara Bloodgood is to make her first appearance as a star in this city at the Grand, appearing in Clyde Fitch's comedy, The Girl with the Green Eyes. The original production is promised, and in the cast are such well-known players as Robert Drouet and Jessie Bussey. The advance sale is large.

At the Walnut, J. H. Stoddart will appear for the first time in this city as Lachlan Campbell in The Bonnie Brier Bush. Reuben Fax and other favorites are in the supporting company.

It is announced that Robinson's will reopen under the management of E. A. Hamilton, who was business-manager for George W. Herbert before he relinquished the house. The first attraction of the new regime is to be The Village Parson. Through some misunderstanding Harry Corson Clarke was also booked for this week at Robinson's and from present indications will be obliged to lie off here with his company for that period.

Why Women Sin is to be next week's attraction at Heuck's.

At the Lyceum the bill will be the ever popular Two Little Waifs, with the talented Lamb children in the title roles.

One of Sudermann's comedies, Die Schmetterling Schlacht, is to be the bill of the German Theatre company at the Grand to-morrow night. It has given a marvellous concert at Music Hall today before an audience remarkable both for its size and its enthusiasm. Madame Sembrich also drew a very large house at her concert Oct. 27.

There can be no doubt about the popular success achieved by Mrs. Wiggs of the Cabbage Patch at the Grand this week. Although the play is somewhat crude in places, tremendous audiences throughout the week signified their approval of the piece, a result in large measure due to the excellent work of Madge Carr Cooke, Mabel Tallafiero, Helen Lowell and Will T. Hodge, who were the principals in a company as strong as any that has been seen here in a long time.

H. A. SURRON.

CHARLES FORRESTER.

Charles Forrester, whose picture appears on the first page of this week's Mirror, has had a wide varied experience in the profession. From his earliest youth he has been connected with the stage, and he understands every branch of the business, both before and behind the curtain. He began as a "super" in the old California Theatre, under the management of Burton Hill, in John McCullough's company, and it was not long before he was playing good parts. As he advanced he branched out and made many ventures on his own account through the West and Southwest. He organized and toured with his own companies, and was by turns manager, advance agent and actor. His experiences during this period would fill a book, but through all the ups and downs of his career he persevered, doing whatever came to his hand with energy and determination to succeed. For a time he was connected with the old Baldwin Theatre Stock company in San Francisco, and he made many friends during his stay in that city. During the past four years Mr. Forrester has been touring the vaudeville houses, presenting in conjunction with Jane Courthouse comedy sketches of a high order. They are now appearing in a playlet called A Fisherman's Luck, which has met with great favor from managers and public. Mr. Forrester makes it his constant endeavor to study the wants of the patrons of the best vaudeville theatres and to supply them. He is always on the lookout for good one-act plays, and spends much time in reading plays that are submitted to him in order to add to his repertoire.

MERELY MARY ANN PRODUCED.

Merely Mary Ann, a comedy in four acts, adapted by Israel Zangwill from his story of the same name, had its initial performance at the Lyceum Theatre, Scranton, Pa., on Oct. 29. Eleanor Robson scored a personal success as the guileless and unsophisticated Mary Ann, and was supported by an excellent company. Edwin Arden, Frank Doane, W. A. Hackett, and Ada Dwyer shared in the honors. The cast:

| | |
|--------------------------|------------------|
| Lancelot | Edwin Arden |
| Mr. Peter | Frank Doane |
| Rev. Samuel Smucker | W. A. Hackett |
| O'Gorman | Henry Robinson |
| Jim Blaydes | Thomas Graham |
| Mr. Wendell Foxwell | Ada Dwyer |
| Mrs. Leadbeater | Laura Hope Crews |
| The Sisters Trippit | Kather Beeman |
| Lady Chelmer | Helen Arden |
| Lady Gladys Foxwell | Ethel Strickland |
| The Hon. Rowena Fitzgore | Mabel Strickland |
| Miss Ann | Mina Robson |
| Dick | A. Canary |
| Howard | A. Footman |

NOVEL ADVERTISING METHODS.

Carl Herbert in advertising The Candy Man, the new musical comedy by Randolph Hartley and Arthur Nevil, that is to be produced early next month, is employing very original methods. Last week he sent out his initial press work in the form of red and white striped sticks of candy. The mailing receptacle was in itself a tube of the exact size and shape of that familiar sort of sweetmeat. The posters for the attraction are quite unlike ordinary theatrical paper. The designs have been made by W. Glacken, John Cecil Clay, and Hazel Roberts, all of whom are very well known magazine illustrators, and their work for The Candy Man is as distinctive as it is artistic. The company, that is now in active rehearsal, it is said, has proved well worth the unusual pains that were taken in forming it. Already Mr. Herbert has booked most of the time that he has planned to keep the company on the road, and he has about completed arrangements to bring the attraction to a Broadway theatre for a Spring and Summer run.

MR. WHITESIDE'S NEW PLAY.

Walker Whiteside in his new romantic comedy, We Are King, is winning favor in the Middle West, and many of the reviewers write of the play as the best that Mr. Whiteside has ever had. We Are King is a comedy that satirizes the conventional romantic plays of the period, and it seems to strike a sympathetic chord in playgoers who have grown weary of the long succession of raptorial contests in fanciful kingdoms that have lately flooded the stage. Mr. Whiteside and his company recently opened the new Bradwell Theatre, Marysville, Mo., and played to large business.

AUTUMN COLDS.

Are promptly dispelled by Orangeine Powders, and much winter sickness averted.

PROFESSIONAL DOINGS.



Above appears an excellent picture of A. J. Edwards, a well-known young leading man, who has been a successful member of a number of prominent stock companies for several seasons, and who has just signed a three years' contract with Mittenhall Brothers and Forrester. Mr. Edwards has won distinction in heroic parts. For the remainder of the present season he will play Ed Biddle in A Desperate Chance, in which he will first appear to-night (Monday).

Franklin Johnston, in advance of A Game of Hearts, went to New Haven on Oct. 16 and directed a rehearsal of Yale students in their coming play. Mr. Johnston was formerly manager of the Yale student productions.

Gertrude Fort, of the Mr. Jolly of Joliet company, had a happy experience on her arrival at the California Theatre, San Francisco, recently. The employees of the theatre had decorated her dressing-room with a portrait of King Edward and the English flag, in view of the fact that she is an Englishwoman. It was the more complimentary as her last former appearance there was with Walter P. Bailey, some years ago, and showed she had not been forgotten.

Frederic K. Logan, musical director of The Wizard of Oz company, No. 2, celebrated his birthday Oct. 15, and was presented with a solid gold-headed cane and a silk umbrella with gold handle, beautifully engraved, as a token of esteem from the ladies and gentlemen of the chorus. He also received solid gold cuff links from the principals of the same company.

E. A. Sothern and Cecilia Loftus will appear in The Proud Prince in London next May, it is announced.

Epave, a romantic drama by Gugenheim and L. E. Faure, was produced on Saturday night, Oct. 17, at the Gymnase Theatre, Paris. The American rights have been procured by Lieber and Company, and the English rights by Olga Netherole.

The Medal and the Maid will be produced in this country under the management of Fisher and Riley, and not under the management of John C. Fisher, as at first announced. It will open at the Broadway Theatre on Jan. 11, 1904.

George Brennan will present Howard Kyle in John Drew's play of Rosemary. The star will open early in November, and will extend through the South and West, where Mr. Kyle has a large following. Rehearsals will begin next week.

George Menckes has returned to town after a tour of inspection of Sullivan, Harris and Woods attractions.

Giovanni Conterno has returned from his trip in the West, where he has been in the interest of his opera, The Sleepy King.

American Dollars, by Lottie Church, of the Cook-Church company, was performed in Lewiston, Maine, recently by that company. At the close of the play the men of the company were tendered a banquet by the local Lodge of Elks at the lodge rooms. J. Harvey Cook, of the company, is a member of the lodge, and a right jovial time was enjoyed by all, there being an entertainment and speeches.

Madame Rejane produced Antoinette Sabrier, a three-act play, by Romain Coolus, at the Vaudeville Theatre, Paris, on Oct. 22.

Mabelle Gilman has sued Leander Sire for the recovery of the amount of checks tendered her by Mr. Sire in part payment of her salary. She claims the checks were declared void when presented at a bank, and that Mr. Sire has since refused to make them good.

Mrs. F. Gonzales has returned to the stage, and is now playing the character part in Burgen's Manxman company. Mrs. Gonzales was last seen here in the company supporting Marie Wainwright in Shall We Forgive Her.

John Cumberland, of The Manxman, fell into an elevator shaft from the dressing-room door at the Academy of Music, Durham, N. C., recently, and broke his right leg as well as sustaining minor bruises. He probably will not be able to appear again this season.

Mrs. T. Irvin Chapman is to return to the stage, and will appear with Henrietta Croeman in Sweet Kitty Bellairs.

Henry Miller and Margaret Anglin will close their season in Chicago on Dec. 1. It is said Mr. Miller will appear in a new play the first of the year.

Byron Allenton will, this season, play the comedy role of Anton in The Power Behind the Throne.

The first number of the monthly, The Stage Aspirant, of which John William Schmidt is managing editor, appeared last week and contained considerable interesting matter and illustrations.

Paula Edwards, in Winsome Winnie, will not be seen at the Casino until Nov. 23, the engagement of Ermine having been extended a week.

A. G. Delamater is business-manager of When Johnny Comes Marching Home, and not F. N. Jencks, as announced.

Daisy Lovering has brought suit against Miller and Hausman through Attorney J. Martin Rommel, of Philadelphia, her claim being for an alleged loss of \$2,525 in salary as a result of breach of contract.

John P. Brown, the whistler, has been re-engaged for his old part, snookballs, in Our New Minister, and will be in the New York production of that play.

Henry B. Sire was declared in contempt of court last Thursday by Justice Hascall when he failed to appear in the City Court in answer to judgment obtained against him by Ludwig Englander. Justice Hascall also issued an order which makes Mr. Sire liable to arrest and imprisonment in the county jail unless a certain debt be paid Mr. Englander within ten days.

THE NEW YORK DRAMATIC MIRROR



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FOREIGN BUREAU:

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Square, W. C.
LONDON, ENGLAND.

HARRISON GREY FISKE,
EDITOR AND SOLE PROPRIETOR.

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This number of THE MIRROR is published on Monday, Nov. 2, owing to the fact that Tuesday, Nov. 3, Election Day, is a legal holiday.

ARE THERE TOO MANY THEATRES?

As a natural result of the unexpectedly poor business done by so many theatres in New York this season, and the opening of several new playhouses in quick succession, there has been some discussion of the question as to whether this city has a greater number of theatres than it needs or can consistently support.

This discussion was precipitated by the statement of one well-known manager that there are by far too many theatres in New York and that, consequently, within six months it would be seen that this was "the worst show city in the country."

There seems to be a belief in some quarters that really there are too many theatres in New York. Within five years or so a round dozen of new houses have been erected, most of them fine structures for their purpose, representing a very large aggregate sum of money. And within the same time but one or two old theatres—houses that because of their age or the trend of business theatrical uptown—have gone out of view. It must be remembered, however, that the growth of the city has been rapid, and that the theatregoing public up to this time has seemed to increase at least in line with the places for its convenience and pleasure. Moreover, up to this season, or at least up to within a year or so, with the theatres constantly increasing in number, many managers who wished to try their ventures in New York have been unable to find houses in which to exploit them on any terms. It is true that the theatre now for some years has been run in the interests of the combination that owns or controls so many playhouses in New York and elsewhere, and that this same combination always discriminates in favor of its own amusement enterprises. And as this combination has directly or indirectly been responsible for the erection of most of the new theatres, it, rather than individual outside managers, must confront the conditions that have given rise to the discussion as to the alleged superfluity of houses of amusement.

As one manager has stated, it is not so much a question as to whether there are too many theatres as it is as to whether the right attractions can be found to fill

the houses. New York would not seem to be overstocked with theatres when it is compared with London, and considering the fact that this city is at all times filled with thousands of persons from all over this continent and all quarters of the world, most of them amusement seekers, to say nothing of its own vast and growing population, that can show perhaps a larger percentage of theatregoers than any other city in the world. Thus the question is one that concerns amusement mediums rather than places of amusement. There can be little doubt that in normal times, with the right attractions, New York's large number of theatres all should prosper. The present stagnation in the theatres has many causes. There is the immediate cause of a sharply-contested municipal campaign, with possible results also from the long-continued financial depression growing out of the Wall Street misfortunes. These, of course, are but temporary causes of business stagnation. But they are supplemented by a condition that threatens the theatre more seriously for some time in the future—to wit, the control of the theatre on selfish and narrow lines of commercialism. That control has been in operation long enough to show results on the part of public patronage as well as on the business side of the theatre. It is in the hands of an oligarchy that has no ability to supply the public with amusement on broad and diversified lines, touching all forms of dramatic art. The method of that oligarchy has tended to eliminate, that varied individual impulse that gives to any artistic institution a necessary variety of effort, and to narrow an initiative to the mere merchant's idea. And in consequence and naturally it now for some time has furnished amusements which, although variously named and pretentiously distinguished by their promoters, have shown little ingenuity of taste or soundness of judgment as to public demands. The result is that the public—not only of New York, but throughout the country—has been surfeited with a monotony of the commonplace elaborately dressed as something of merit, and in pure disgust is avoiding the theatre generally, skeptical as to all offerings.

The combination that controls the theatre is bound to discover that mere control is not everything, and to suffer from consequences of its own making. It is face to face with difficulties that it has shown no ability to meet.

A STRANGE EXHIBITION.

A PERSON, illustrating a strange product for this age, recently descended upon New York with a host of followers from a Western town of his founding with the avowed purpose to convert this metropolis to a peculiar religion of which he is the originator and prophet. This person and his followers came literally like "an army with banners" and encamped in the largest auditorium here given over to various sorts of exhibitions, with all the sensational heralding of a circus.

This peculiar invasion seems to have been an utter failure, and of course there are good reasons why this result is to be chronicled. There were at first curious thousands here—as there always are thousands in this city attracted by the unusual—that assembled to hear this self-announced reincarnation of that prophet of Jehovah of the time of Ahab who "opposed idolatry and iniquity and was carried to heaven in a chariot of fire." Some of the curious were diverted, but many more were disgusted by what they saw and heard. Indeed, many were led to doubt even that this modern Elijah was a holy man—not that his "chariot" was but a comfortable vehicle modernly fitted and handsomely caparisoned, with no possible suggestion of a celestial translation about it; nor because he claimed to cure diseases without other remedy than that which flowed from personal magnetism; nor because, withal, he appeared to pay greater attention to finance than to the peculiar faith that he preached. For he seemed to be a person altogether human, with many of the weaknesses of the kind, among which was a very bad temper frequently indulged; and in the course of his egotistic discourses from day to day the English language in his mouth was turned to something by comparison with which Billingsgate is a polite medium of thought.

THE MIRROR does not take note of this strange exhibition because of its superficial resemblance to a well organized "show," but because there has come to its notice a journal published in the interest of this alleged prophet and the mundane enterprises of which he is the head and general treasurer. This journal is called *Leaves of Healing*, and one of its features is a crassly ignorant attack upon the theatre.

This attack upon the theatre is in the form of a cartoon entitled "Zion's Protest

Against the Unclean Stage." The picture represents the stage as something like a raft floating in a pond of filth, and a figure labeled "theatregoer" stands up to his knees in mire and with an opera glass in his hands gazes at four figures on the stage. One of these, in the guise of a clown with his bauble, is called "Folly." Behind are grouped the other three, labeled respectively "Marguerite the Harlot," "Faust the Doctor," and "Mephistopheles the Devil." A heroic figure labeled "Zion," panoplied for war and bearing the mottoes "Faith," "Righteousness" and "Truth," supports a placard sprinkled with sayings—characteristic of the crusade waged in New York, yet minus the foul language that has marked the voicings of the "prophet" here—attributed to "Elijah the Restorer."

Nothing further than this brief description of the picture is required to give an idea of the character of the person who inspired it or the mentality of the persons to whom it appeals as a stroke for "Truth" and the other virtues assumed by this peculiar person and his sect.

A NEW OTHELLO.

Ernest Shipman has placed upon the road a special production of Othello, with Harry Leighton as Othello and Florence Gale as Desdemona. It was seen at New Rochelle on Monday, Oct. 26, by a representative of THE MIRROR. Mr. Shipman deserves credit for the manner in which he has staged the play, and its performance seemed to please the audience, which was not large. While no player in the company shows with any great brilliancy, a careful performance was given.

It would be a good idea for the members of the company to exchange views on the reading of the lines, so that the ones who have but a faint conception of the meaning of Shakespeare's language could have new lights thrown upon it by those who have a knowledge of the subtler meanings conveyed by the text. To a sincere lover of Shakespeare, the manner in which some of the players slurred their lines was very trying. The one member of the cast who seemed to have made a close and earnest study of his part was Frank Lea Short, who played Cassio, and the audience was not slow in showing its appreciation. Mr. Leighton read Othello's speeches evenly, but without very telling effect. Miss Gale was scarcely equal to the role of Desdemona, her diction being distinctly modern. The lago of Frederick Bertrand was not as good as others that have been seen in the past. He missed many of the good points and read some of the lines very badly. Harry E. Walton as Brabantio, William H. Young as Roderigo, Charles A. Chandas as Montano, Louis Carey as the Duke, Charles A. Burger as Lodovico, Robert Matheson as Gratiano, John Edwards as Paulo, Helen Singer as Emilia, and Elizabeth Mercier as Bianca were fairly good. The scenery and costumes were in excellent taste.

STEAMSHIP CONCERTS.

In a set of resolutions passed by the Board of Directors of the Actors' Society of America, published in THE MIRROR under date of Oct. 24, whereby it was resolved that no member should take part in a concert unless it be specifically agreed that 25 per cent. of proceeds of said concert be given to the Actors' Fund Home, the first paragraph in the preamble was inadvertently omitted, thus making it appear that any and every concert was meant. The missing paragraph, which is as follows, will explain the matter in its right sense:

"Whereas, it has come to the knowledge of the Board of Directors of the Actors' Society of America that the trustees of the Actors' Fund are making unusual efforts to raise funds to sustain the Actors' Fund Home, and with that end in view are endeavoring to secure from the steamship companies a share of the proceeds of the concerts given on board said steamships, it being known that said concerts are given largely by professional players on their voyages between Europe and America,

NEW THEATRES AND IMPROVEMENTS.

John Terrell is building a new theatre at Bluffton, Ind. Charles De Lacour will be the manager of the new house.

The new Sixth Street Theatre at Coshocton, Ohio, was formally opened on the evening of Oct. 1 by Arizona. The house was built by a local syndicate at a cost of \$40,000.

The new Gilder Theatre at Norwalk, Ohio, opened a fortnight ago. It is a ground floor house with electric lights. Has four boxes. The stage measures 35 x 40 feet. The theatre is modern in every particular.

Paterson, N. J. It is said, is to have a new theatre, to be built by the Brooklyn Amusement Company, of which W. B. Watson, of the latter place, is president. The new house is to be called The Majestic and will seat 2,500 people. It is also stated that it will be included in the Stair and Havlin circuit. A first-class hotel will adjoin the theatre.

New Albany, Ind., has virtually a new playhouse. The opera house has been converted into a modern up-to-date house, several thousand dollars having been expended. Matt Kusell, formerly manager of the Garrick Theatre, Chicago, has taken a long lease on the theatre and will also play attractions Sunday nights. The house seats 1,200 people, and the city of New Albany now has a population of 40,000.

Springfield, Ill., is another town that will soon have a new theatre. It is rumored that the Taylor Smith Estate, better known as the Palace Hotel property, has been sold to a party of local capitalists who will erect a new playhouse in that place. The work of tearing down the old building will proceed at once and the new house will be begun at once. The capacity of the theatre will be as large as any outside of Chicago in the State of Illinois.

Columbus, Ind., is in line for a new theatre according to the latest rumors. The new theatre will not, it is said, be run in opposition to the old theatre, but vaudeville performances will be run every week.

PLAYS COPYRIGHTED.

Entered at the Office of the Librarian of Congress, Washington, D. C., from Oct. 22 to 29, 1903.

A FOOL AND HIS MONEY. By George Howells Broadhurst.

BARBETTE. By Anthony J. Lauck.

CHORS AND CRESCENT. By Joseph Arthur.

CUPID'S COLORS. By Constance E. Hall.

FOR HIS BROTHER'S CAUSE. By Charles E. Blaney.

FROM TWELVE TO ONE—MIDNIGHT. By Daisy Wishar.

L'IRRESOLU. By George Herr.

LA MONTANIER. By De Fiera, Caillavet and Ibeis.

MACHT. By Johann Wiegand.

MADAME'S BUDGET. By Pierre Berton.

OMAR'S ORAL. By A. N. C. Fowler.

PROGT FROM PARIS. By George Ade.

SILAS MARNER. By Blakeman Meyer.

THE COUNTRY CHAIRMAN. By George Ade.

THE SIN OF AMBITION. By Lillian Mortimer. Copyright by Edward Decker.

ACTORS' CHURCH ALLIANCE NEWS.

National (and Local) Headquarters, Manhattan Theatre Building, Broadway and Thirty-third Street.

The general secretary, the Rev. Walter E. Bentley, who is now on the road organizing the Alliance in various cities, preached in the Church of the Ascension, Pueblo, Col., on Sunday, Oct. 18, at 11 A.M. The Rev. William O. Cone, rector and local chaplain, conducted the service. There was a large congregation, among them being many of the local lodge of Elks. At the close of the service several members were added to the Alliance. The local press gave great attention to the movement, and a further increase of members in Pueblo will necessitate the formation of a local chapter in that city.

In the evening Mr. Bentley preached on the Alliance in Grace Church, Colorado Springs, Col. The service was conducted by the Rev. Benjamin Brewster, rector and chaplain. The church was crowded, and at the close of the service the Colorado Springs Chapter of the Alliance was organized, with the following officers: President, Rev. Benjamin Brewster; first vice-president, Rev. J. B. Gregg, D.D.; second vice-president, Rev. Edward Bralain; secretary, Kathryn Kaye Johnson; treasurer, C. C. Harrison. There was also a local council elected, with the following officers: J. E. Humphrey, H. S. Hayward, Dr. W. C. Sturges, W. L. Hogg and Mrs. R. Ashby. Occasional services will be held during the season, and the first reception will be given upon the arrival of Frederick Warde and company in that city. With the three leading cities well interested, the Alliance bids fair to become a strong factor for the best interests of the theatre in Colorado.

On Wednesday, Oct. 21, Mr. Bentley visited the Rev. Theodore B. Foster, rector of Grace Church, Kansas City, and with Father Stewart Smith, arranged for a service and local organization of the Alliance later in the season. On Thursday Mr. Bentley reached Chicago and addressed the Local Assembly of the Daughters of the King on the work of the Alliance, and Saturday evening, Oct. 24, he addressed in a body the various Chicago Chapters of the Brotherhood of St. Andrew in Grace Church. On Sunday he preached in Grace Church in the morning (Rev. Wilson O. Waters, rector and chaplain), and at St. Mark's Church (Rev. William White Wilson, rector and chaplain) in the evening. On Monday, Oct. 26, Mr. Bentley addressed the Chicago Chapter in the Masonic Temple, and on Tuesday a meeting was held for the organization of the Chicago Chapter of the Alliance and the election of local officers. Last Sunday, Nov. 1, Mr. Bentley preached in St. James' Episcopal Church, Rev. Edwin G. Richardson, rector, Milwaukee, Wis., and to-day (Tuesday) it is hoped a local Chapter of the Alliance may be organized in that city. The service will be at 11 A.M., and the subject of the sermon will be "The Church's Duty to the Theatre."

The chapter meeting of the New York Chapter, held in St. Chrysostom's Parish House on Thursday evening, Oct. 22, was very well attended. The members were addressed by the president, the Rev. Thomas R. Slicer, who delivered a very interesting discourse on "The Theatre" after which several other addresses were made in regard to the welfare of the Alliance. The meeting closed at 10 o'clock, when refreshments were served.

The regular Thursday afternoon tea was served on Oct. 22, under the direction of Sara Esterbrook, and among those present were the Rev. F. J. Clay Moran, the Rev. Charles A. Burleigh-Hart, Mrs. Roswell Hallstrom, Harold Schenck, Mr. and Mrs. Forbes Curtis, Aunt Louisa Eldridge, Edward B. Lyman, David Kimball and many others. The tea last Thursday was poured by Fannie Bruff, of Charles Hawtrey's company.

William Stuart and Anna Hollinger, of the Grand Opera House Stock company, Memphis, Tenn., were entertained at dinner by the Rev. Thomas D. Windiate and the women of his parish at the rectory of St. Mary's Episcopal Church last Friday. Miss Hollinger and Mr. Stuart are members of the Actors' Church Alliance, and the Rev. Windiate is a local chaplain and one of the most enthusiastic workers in the organization.

QUESTIONS ANSWERED.

[No replies by mail. No attention paid to anonymous, impertinent or irrelevant queries. No private addresses furnished. Questions regarding the whereabouts of players will not be answered. Letters to members of the profession addressed in care of THE MIRROR will be forwarded if possible.]

Mrs. C. E. Jacksonville, Fla.: Marcia Van Dresser has not retired from the stage.

"Querle," N. Y.: William Bramwell is assisting Minnie Seligman in vaudeville sketches.

G. C. Washington, D. C.: Theodore Kremer may be found at 1358 Broadway, N. Y., care of Sullivan and Harris.

L. M., New York: John Stetson, Sr., died June 8, 1892, in Charlestown, Mass., aged 96 years.

READER, Los Angeles, Cal.: Address Alice Kanuser, 1432 Broadway, New York city, for the information you desire.

E. D. R., Chicago: Patti will sing at Carnegie Hall, New York city, Nov. 24, which is in Thanksgiving week.

EDNA D., New York: If you should write to William Howarth, Willoughby, Ohio, there is no doubt but what you would learn what you wish to know.

CONSTANT READER: You will find the advertisements of the leading sketch-writers in every issue of THE MIRROR. They are men of reputation and ability, and all have had sketches produced with success.

INQUIRER, Jacksonville, Ill.: The manager of the visiting company pays for the transportation of baggage and scenery from the train to the theatre. 2. The house manager and the company manager usually share the expense of newspaper advertising.

M. A. B., Johnstown, N. Y.: Write to Giacomo Minkowski, Philadelphia, and he will send you full particulars regarding the offer of Madame Nordica to give an American girl a thorough musical education, provided her voice warrants it.

JACK MILBURN, Jacksonville, Fla.: Elsie Leslie was first heard from when she played the title-role in Little Lord Fauntleroy in 1899 and 1900, at which time she was hailed as a prodigy. Later she was brought into prominence by supporting Edward J. Morgan as Glory in The Christian, the year after it was played by Viola Allen. She has also appeared in support of other prominent actors, and for a time was leading support in Joseph Jefferson's company. Miss Leslie last Spring appeared as Katherine in The Taming of the Shrew at the Manhattan Theatre.

F. A. F., and "SUBSCRIBER": There are many ways of going on the professional stage. You might apply for a position as supernumerary at some leading theatre and, taking advantage of every opportunity, in time get a small part; then study, work hard, deny yourself, go hungry, and, in the end, perhaps be able to earn your living a portion of the year. Or you might apply direct to the manager of some theatre, telling him what experience you have had—if you have had experience—and even that you will go on and work for nothing just to get the experience. There are many different ways, but most of them are difficult. If you have money it is easier, or if you have friends or relatives on the stage it would be well to have them exert their influence in your behalf. If you were able to take a course in some dramatic school it would help you in securing a start. After a start it means hard work and discouragement, but these things also are experienced in other vocations before one wins success.

THE USHER



The unsatisfactory condition of theatre business in New York and elsewhere has at last become a topic of general newspaper discussion. As to the local situation, as has been stated in some quarters, it is not at all likely that the metropolitan theatres are not well patronized because there are too many of them. Even when the season was young and the new theatres and the old theatres undergoing alterations were closed because of delays due to labor troubles, the same state of affairs was found, while in other cities where the question of the number of theatres is not involved the business was also below the average.

In general terms it may be said the poor business here and on the road may be ascribed to entirely different reasons. The gloomy trend of affairs in Wall Street has caused widespread depression. Large numbers of persons speculate, and a larger number of persons during the late fever of Wall Street interest put their money into railroad and industrial securities at a time when these were selling at a more or less fictitious value. The consequent drop to actual value has caused enormous loss or shrinkage to innumerable persons, and the result is that these are cherishing an economical spirit, and their "blueness" affects countless others.

It is not only in theatricals that the tumble has been felt, but also in various other lines of business, which respond like a thermometer to the fluctuations of financial sentiment.

In New York City another cause that has disturbed the business of the theatre seriously is the political campaign, which for the past fortnight has been seething like a cauldron.

Last year the season opened well and petered out before its close. This year it has opened badly, but there is reason to believe that after the political excitement has disappeared and a more cheerful tone prevails—as is likely—the theatres will receive their customary quota of patronage.

Julia Marlowe until she became associated with managers of Trust affiliations was identified prominently and successfully with the dignified drama. I Shakespearean roles and in plays of the poetic style she was praised and prosperous.

Then under the new dispensation she was Fitch. Barbara Frietchie enjoyed ephemeral popularity, but it wrenched Miss Marlowe from the serene altitudes where her achievements had delighted and impressed American theatregoers. Next she was "presented" in Catulle Mendes' Queen Fiametta, which not only failed but affected her health temporarily. That was followed by The Cavalier, which, despite its theatric attractions, was another step downward for the actress in the artistic sense.

This season she appears in Fools of Nature, a trivial work that has met with unfavorable criticism and lack of public support. And now there comes the announcement from Chicago that Miss Marlowe has determined to abandon her tour and retire from the stage until next season.

It is a pity that even for so brief a term this favorite and gifted star should be absent from the theatre, particularly for such a reason as that which has caused her to adopt this unusual course. For two or three seasons she has been persuaded to act in plays beneath her talents and calculated to impair, if not to destroy, the years of aspiring and successful effort to acquire fame in dramatic works of the better class. Next season her return to the Shakespearean field in conjunction with Mr. Sothern should restore her once more to her rightful place. Meantime she will conclude, probably, that the "commercial" managerial mind is not always sound in its judgments.

N. C. Goodwin is said to be expressing to his friends indignation at himself for—as he puts it—having been "talked into" the notion that Potom in a sort of Beauty-and-the-Beast production of A Midsummer Night's Dream was a wise choice for an established star.

The part at best does not offer shining opportunities for a comedian who has never proved felicitous in Shakespearean roles, even when he is aided and abetted by incandescent toadstools and is privileged to don an ass's head that presents all the modern improvements conceivable by a twentieth century property-man.

At all events, Mr. Goodwin naturally is not pleased with the reception accorded him as Bottom by the critics, and there is little consolation for him even in the fact that the beauties of the New Amsterdam Theatre—characteristically, if not with literal exactness, advertised as "the grandest in the

world"—failed to attract last week after the opening performance.

The decisiveness of the failure of A Midsummer Night's Dream is shown very clearly by the fact that, while it was put on with the expectation of a run, it is to come off on Nov. 14—three weeks after its opening—and will then go on tour. Mrs. Goodwin (Maxine Elliott) is to be shifted from the Garrick to the New Amsterdam to continue the career of Her Own Way.

A theatre, however beautiful, per se, has no drawing power. Formerly certain theatres had a clientele, but that was due to the character of the performances given in them and the distinct lines of policy pursued by their managers. To-day "the grandest in the world" is no better than any other theatre unless it has an attraction that is a magnet.

The following views of the Philadelphia Evening Telegraph on the present theatrical situation and the duties of managers to the public is so fair and reasonable that it should appeal to every thinking person who takes a practical view of existing conditions, and who desires an improvement of them:

There is a lot written about the elevation of the stage, and art for art's sake, and most of it is bosh and cant. Every one with a belief in the mission of the theatre sincerely desires it to be on a plane of dignity and showing the best art the past and present possess, but no place of entertainment that is dependent on the public for support can ignore conditions. The theatre is a business, and business does not flourish on sentiment. If the public declines Shakespeare for jingling music and a crowd of bare-necked, long-legged girls in knee dresses, the manager who persisted in the classic drama would be ruined. But there is a mean, and this our amusement providers do not strike. We have stupendous productions, actors perfectly trained for their parts, pictorial effects, and mechanical devices that counterfeit nature, and we always learn what it has all cost. To us it seems as if the relations between a manager and his patrons should be somewhat akin to those of a teacher and his pupils. The collective public is a child in things theatrical and literary. It needs direction, and here the responsibility of the manager comes in. Personally, he may know no more than the public, but if he feels a sense of his duty he can always buy trained service, and by presenting worthy work elevate both his audience and the stage. But if he consistently panders to and nourishes a taste for trash, then an era of rot ensues, and the national appreciation of the best is at once, if not utterly dead. Having produced such conditions he must abide by them until an awakening comes, or worse follows. If a revival does take place, and it surely will, then the manager who has all his eggs in the musical comedy basket will come to smash. It is possible to make money in the theatre—and the stage need not be elevated to Olympian heights to do it, nor is it necessary to sacrifice amusement to a mere ideal of art—for some, where between the classics and insanity there is a pleasant land of comedy and farce in which cultivation and entertainment can be found.

There is a great difference between the worst that the public will support and the best that it will support, and it is the latter that managers who have any suitable conception of their functions and any conscience or pride in their occupation should hold in view. The public appetite grows upon what it feeds upon, and unless a consistent effort is made to prevent that appetite from becoming debased its deterioration becomes a matter of course.

THE MATINEE GIRL

There seems to be a certain hysteria over the play world, or at least over that part of it that selects the plays. And there is an almost equal hysterical tendency in the placing of certain stars, leading women and supporting players. The success of matters theatric seems to have gone to the dramatic head. Except in a few conspicuous exceptions calm judgment and a sense of the fitness of things have taken wings and flown away.

The failures that have been already underlined are such glaring exhibitions of faulty discrimination, in selection that one wonders where the hashish comes from that is responsible for it all. It is possible that the theatre of the future will be equipped not only with managers and play readers, but with a censor or a committee of censors from the world outside who will vote on the fitness of a piece for New York presentation, its possibilities for pecuniary success and the newness in the treatment of the theme.

Why not a censoring committee of matinee girls? Past seasons have proved beyond doubt that the plays that women like and the stars that women like are the most successful.

As for the judgment of the star himself, it seems that this is the worst possible rule to go by. He may have the ability to convey impressions to his audiences and to carry them by his magnetism, but when it comes to determining just what he can do best—he falls down. The star should always be blindfolded and allowed to pick his play by ballot out of a hat. Then he might strike a genuine success.

This was evidenced eloquently in the case of the immensely successful Mr. Collier, whose methods are so clever, quick and delightful that his friends have stated that a dramatized telephone book would shine like a Fitch play if he only read the names and the numbers in his own inimitable fashion. He almost proved this on the reopening night of A Fool and His Money, when he convulsed the house by his reading of recipes from a cook-book. But it was oddly enough in evidence that while Mr. Collier was as effective, as funny and as dryly unconcerned in his love-making as ever, Mr. Finney, who played this part in the previous production in the face of all kinds of comparisons in favor of Collier, for whom it was known the part was written, had given a more breezy, youthful and artistic, if not such a fresh Percy, than the eternal William.

This fine point of the actor's personality, the lights and shades that fit him so completely with a mantle which, no matter what its texture and color, must always be cut on the lines, is a most interesting one.

It is a point that keeps Miss Loftus always a mimic, with the satiric, whimsical humor of the mimic shining from her face even when she is staked in the fogot pile ready for the torch.

It is the point that calls for Edson in the "manly" role, even though he may lack in cubits to his stature; for Wortham as the villain through circumstance; for Julia Marlowe and Viola Allen always in parts in which

the woman quality is insistent. It is a matter psychic rather than otherwise, perhaps, in which case the particular build of an actor won't be of such importance in the future as it is to-day in the selection of players for certain parts.

"We want a large, fat man for this part!" a manager can be imagined as saying: "run over to the Lambs' Club and see what you can do. Not over two hundred pounds, please."

This a far hark from realism and life, in which many of our heroes come in small packages and our villains are the genial, good-natured "cons" that win all hearts at sight.

We must also fight with might and main against the growing Dowicism of the theatre—the attempt to force queer plays and badly fitted stars down the throats of an audience with a "Peace be to you!"

We bow our necks to much that is weak and tawdry and worn out in theme, so long as we are given a little brightness, a little humor and a good deal of the up-to-date spirit in dress, plot and dialogue. But the mawkish, the unnatural and the unpleasant, strung like wax beads on a thread, ready to scatter at a touch or flatten under a pressure, should be booted to the skies.

In Hearts Courageous at the Broadway Theatre we have witnessed the sad spectacle of Orrin Johnson, always associated with quiet, dignified and artistically repressed work, prancing about in violet silk stockings and red heeled shoes, endeavoring to carry a woefully weak affair in the way of a play by means of sheer force, lung power, gesticulation and an oratorical manner of making love.

Undoubtedly Mr. Johnson in this particularly futile play proved the possession of "unsuspected power," as they say. In fact, there were times when he seemed to shake the theatre to its foundations with his earnestness and his almost brutal determination to make the audience feel the situation.

We've outgrown this form of acting, but it takes a brave man to stoop to force in the work of impressing an audience. At the same time this actor's work has been so particularly fine and intelligent, and his methods so unstagy, that we experienced even a more awful shock than when we saw Annie Russell cavorting on the Garrick stage last season with daintily curling pink toes.

Actors cannot be trusted to select their own plays any more than they can be in the selection of their leading women. Only a few stars are artistic enough, or else generous enough, to realize that a weak support is going to detract from the entire performance, play, plot, and the sympathy of the audience.

It is not sufficient that we see on the stage some clever and attractive actor in an interesting role going through four acts of continuous suffering for the love of a young lady, who, we may learn from the lines of the play, is a blameless person who has never been touched by the breath of scandal.

If she is not charming to the audience as well as to the hero, the whole thing is going to fall through as an entirety. A play's success cannot be spasmodic, and it does not depend on the two or three hours of enjoyment or otherwise in the theatre. It must leave its effect—surely, strongly and permanently. There are very rarely divided opinions about a really good play, well played. One often has doubts as to whether a paste diamond may not be a genuine one, but one never can take a real diamond for paste. Not with an even half open eye.

In nine plays out of a dozen the love interest is the dominating note. It is the story of the ages and—even in spite of the efforts of some of our playwrights—it remains always new. No matter how handsome a leading man may be, how violet his hose or how red his heels, his reasons for loving the leading girl must be made apparent; otherwise we grow bored with his powerful voice, his meaty, emphatic way of asserting ordinary remarks, his talent with the sword, and all the rest of it.

There seems to be an opinion existing with some of the stars that, given a fairly good looking girl with an ability to wear gowns, and a few stacy tricks in the way of gesture and an elocutionary manner of delivering even the tenderest speeches, the audience will be quite content to listen to his ravings about her for two hours and a half, pent up in plush covered iron chairs, with ice water to sip while the curtain is down so that the brain and the blood may be kept cool.

Anything will not do for a leading woman. Above all she must not be selected for what she cannot do. The most impassioned Romeo may breathe his speeches hoarsely into the neck of Juliet, but, if she remains in the dramatic school instead of his arms, we are bound to yawn when the curtain falls and to read the lobster advertisements, which, by the way, are much funnier than the jokes in the programme.

After all, jokes are the most refreshing things in the world. What is the use of trying to teach managers anything? Or actors, for that matter. They all seem to be either deaf or blind!

Which recalls to the Matinee Girl two beautiful and tremendously new stories.

At a charming studio in which an artist-musician was giving a house warming—an unnecessary function in such a lovely place, the Matinee Girl, thinking of flats she had known, remarked:

"I don't suppose that in an artistic place like this they have such a thing as a dumb-waiter?"

A guest who knew not of flats and their ways, replied: "I should have them blind as well as dumb if I lived in a place like this!"

At the Lambs' Club one evening recently David Warfield and two deaf men, one an actor, the other a patron of the arts, sat conversing over supper.

The conversation was well in evidence. Warfield was holding his own, but odds were against his lasting. He was growing weaker every minute and the interest was intense.

Suddenly he shrieked: "Did you see Deering's Divorce?"

"Eh—what?" asked the patron of art.

"Deering's Divorce!" he shouted again.

"Oh—of course," said the deaf actor, and he yelled into the ear of the patron of the arts: "Deering's Divorce—Langtry, you know!"

"Oh!" said the patron; "was she mixed up in that too?"

THE MATINEE GIRL.

PERSONAL



VANBRUGH.—Irene Vanbrugh has won new distinction as Letty in Pinero's new play of that name, recently produced at the Duke of York's Theatre, London.

CANBY.—A. H. Canby has joined the business forces of Henry W. Savare. For the past two seasons Mr. Canby has been directing theatrical tours in Australia and in England.

EDISON.—Robert Edison in collaboration with Byron Ongley is preparing for his manager, Henry B. Harris, a stage version of Conjuror's House, a story of the Hudson Bay territory by Stewart Edward White.

ZANGWILL.—Israel Zangwill has announced his engagement to Edith Ayrton.

RING.—Blanche Ring sailed on the New York last Wednesday for London.

WESTCOTT.—Eva Westcott, who originated characters in Up York State and Robert Emmet, and later made a success of "Jimmy," the bell boy, in The Prince of Pilsen, will originate a character in a musical production on Broadway after the holidays. Meantime she will join Milton and Dolly Nobles for a limited engagement to play her original character of Violet in A Blue Grass Widow.

HOLLAND.—Mildred Holland will be seen in her new play, The Triumph of an Empress, about the Christmas holidays.

DEAN.—Will J. Dean, stage-manager of the Tens of the D'Urbervilles company, played the role of Angel Clare, on short notice, in St. Louis, last week, and gave a very pleasing impersonation.

PATTI.—Patti and her husband (Baron Cederstrom) arrived in New York last Saturday on the Etruria. They were accompanied by eight persons. Apartments at the Savoy Hotel have been secured, and Madame Patti gave an informal reception there Saturday night to her friends.

STERLING.—J. R. Sterling gave a theatre party to three hundred orphan inmates of the Church Home, of Buffalo, last week, at the Star Theatre. Millie James in The Little Princess was the attraction.

CODY.—Colonel William F. Cody ("Buffalo Bill") has announced definitely that he will soon retire from professional life and will settle down in Wyoming.

CAINE.—Georgia Caine was forced to absent herself from the cast of Peggy from Paris part of last week on account of a sore throat.

SCHOEFFEL.—John B. Schoeffel, manager of the Tremont Theatre, Boston, has changed the name of his gasoline yacht from Gertrude to Tidgaddy with the permission of the Commissioner of Navigation.

SIMPSON.—Cheridah Simpson was engaged last week to succeed Georgia Caine in the title-role in Peggy from Paris.

CHENEY.—B. P. Cheney and Mrs. Cheney (Julia Arthur) have moved to Boston from their Summer home in Boston Harbor, and are pleasantly located at the Parker House for the Winter.

GOSSIP.

Senator and Mrs. Platt, Ethel Barrymore, N. C. Goodwin, Maxine Elliott, Charles Hawtry, Arthur Byron, Blanche Bates and George Ade attended the matinee performance of Kyrle Bellew in Raffles at the Princess Theatre.

E. H. Sothern's Actors' Fund benefit has been postponed, and will not take place until after the holidays.

Nat C. Goodwin will close his engagement at the New Amsterdam Theatre in A Midsummer Night's Dream on Nov. 18, and will be succeeded at that theatre by Maxine Elliott in Her Own Way. Miss Elliott, in turn, will be succeeded on Nov. 16 at the Garrick Theatre by Fay Davis in Lady Rose's Daughter.

Charles Richman was presented at the Globe Theatre in Boston the other night with an Arizona cut by William Raymond Sill.

Charles Balsar, who is directing the stage and playing one of the leading roles in Grover Brothers' Eastern production of The Minister's Daughters, lost all wardrobe, valuable books, papers and personal effects in the Girard Avenue Theatre fire, Philadelphia, last week. The manuscript of Mr. Balsar's play, Complete Atoneement, and a case containing a number of rare old programmes were found among the debris.

Chase, Kennington and Randall's Darkness and Daylight company, in which Sarah Boyd was being featured throughout the South, was one of the companies to suffer from the fever conditions prevailing in Texas, and closed at Mexia, Tex., Oct. 22. The bookings for a month to come were in the heat of the fever district, and it was impossible to change the route upon such brief notice as is given by quarantine edicts.

Marie Booth, of For Mother's Sake company, was injured in week at Troy, Kan., Oct. 27, while en route to 84 dates at St. Joseph, Mo.

AT THE THEATRES

To be reviewed in THE MIRROR next week:

JOHN ERMINE OF THE YELLOWSTONE. Manhattan.
A CLEAN SLATE. Madison Square.
THE OFFICE BOY. Princess.
THE GIRL FROM KAY'S. Herald Square.
MISS DELANEY, OF NEWPORT. Grand.
LIGHTS OF HOME. Fourteenth Street.

Broadway—Dante.

Play in four acts by Victorien Sardou and E. Moreau, translated into the English by Laurence Irving. Produced Oct. 26.

Dante. Henry Irving
Cardinal Colonna. William Mollison
Nello Della Pietra. Laurence Irving
Bernardino. Gerald Lawrence
Giotto. H. B. Stanford
Casella. James Hearn
Pierro. Vincent Edwards
Malatesta. W. J. Yelham
Malatesta. Walter Reynolds
Corso. Charles Dodsworth
Ostasio. Frank Tysar
Baudier. William Leage
The Grand Inquisitor. William Farren, Jr.
Paolo. Leslie Palmer
Lippo. John Archer
Conrad. Albert
Enzo. F. D. Davies
Padricio. H. Porter
Merchant. G. Graystone
Townsmen. T. Reynolds
Townsmen. A. Fisher
A Servant. Mabel Hackney
Pia Del Tolomei. Mabel Hackney
Gemma. Nora Lancaster
The Abbess of the Convent. Miss Wallie
Francesca da Rimini. Beatrice Bramah
Helen of Swabia. Laura Burt
Isabella. Mary Foster
Pierro. Miss Gracia
Tessa. Evelyn McVay
Marcella. K. Brandon
Cilla. Marie Ryan
Larocchia. E. Lockett
Julia. Beatrice Coleman
Fidella. Dorothy Rowe
Maria. May Holland
Nun. E. F. Davis
Quasimodo of the Convent. Grace Hampton
A Townsman. Mabel
The Spirit of Beatrice. Miss Paul
Virgil. J. Wetton
Cala. H. E. Cook
Chorus. W. Marlon
Cardinal Baccaloni. G. Chappetta
Orsini. G. Englethorpe
Jacques Molay. J. Middleton

Sir Henry Irving and his English company of players began a three weeks' engagement on Oct. 26 at the Broadway Theatre in Dante, which play had a long run at the Theatre Royal, Drury Lane, London. The audience was large, and it gave the distinguished actor the cordial greeting that he has many times before received from New York playgoers—and that he always richly deserves. From year to year Sir Henry does not change in appearance nor the splendor of his art dimmed by the passing of time. Only in the matter of plays does his one visit differ from another. This season, unfortunately, the difference is for the worse. Dante, though a fine spectacle, is as a play by no means worthy to hold a place in the Irving repertoire. The auditors applauded the player, but were sadly disappointed in the play.

Considering the fact that Dante came from the pens of Sardou and Moreau, and that it was translated into English by so experienced an actor and writer as Laurence Irving, the production of structure is no less than amazing. Silphoid is the only term to be applied to such dramatic craftsmanship. That the play is not historically accurate is no great matter, since little is known to a certainty about Dante's life, and the dramatists have no doubt presented as truthful a picture of the man as might be expected. They have at least provided a study of the poet's mind and heart that is clear and forcible and that makes a deep impression upon the auditor. Beyond that they have done little except to afford many and great opportunities for scenic display—and of these opportunities the producer has made the most. There are no less than thirteen scenes in the production, and all of them are wonderfully effective in a purely spectacular way. The settings almost submerge the play.

To glean from the performance more than the barest outline of a story is impossible. Indeed, the plot is so vague and so involved that to follow it is a task of larger proportions than the average playgoer is willing to undertake. The play must be considered merely as a succession of pictures and incidents. The splendid figure of Dante moves through them all, and, in a fashion, holds them together; but there is no building up of interest, no development, no movement of a certain tide toward an inevitable climax. The play is a melodrama without the forceful emotions that give value to the melodramatic form of play construction.

The scene of the prologue is a street in Pisa, before the Tower of Hunger. Here Dante is shown as a champion of the suffering and the sorrowful and an enemy to priestly hypocrisy. He meets there his love, Pia Del Tolomei, the wife of Nello Della Pietra, and it is revealed that their unlawful love had, seven years before, borne fruit in a daughter, Gemma, who, in order that her passage might not be known, has been adopted by Pia's brother, residing in Florence. Dante, in this first scene, endeavors to rouse the people against the tyranny of the Archbishop of Pisa, and for his pains is excommunicated. He in turn lays a curse upon Pia, and the curtain falls on a splendid stage picture in which Dante is the commanding figure.

The first act opens with a beautiful street scene in Florence, at the time of the Springtime fête. Ten years have passed since the prologue, and Dante, who has been in exile, comes to Florence to see his daughter, who is now a maid of seventeen and is beloved by Bernardino, a friend and disciple of Dante. There is a touching episode in the meeting of the father and daughter—Dante full of affection and yearning to reveal himself to his child, yet compelled, for Gemma's own sake, to keep his secret. In the second scene, which is the interior of Malatesta's house, something of the story of Paolo and Francesca is woven into the play. Malatesta kills the lovers, and Dante, called in as a priest, believes that the woman lying dead in the dim room is Gemma. Horrified, he gives a quick exclamation of anguish in which he betrays the secret of Gemma's birth.

The beginning of the second act has to do with the death of Pia. Her husband, Nello, having learned of her faithlessness, has had vengeance by placing her in a castle where ferever lurk and to which she falls victim. To complete his revenge Nello has Gemma imprisoned in the Convent of San Pietro, the interior of which is the second scene of the act. There in the gloomy cloister Dante and Bernardino attempt to rescue Gemma by force. Nello and his followers appear to aid the nuns. In the midst of the turmoil Dante carries Gemma behind the tapestries that hang in front of the altar. Nello runs his sword through the curtains, piercing Dante, who to save Gemma makes no outcry. When Nello and his followers depart Dante staggers forth with Gemma in his arms, and giving her into the care of Bernardino, he falls, apparently dying, to the floor.

The third act brings Dante's vision of Beatrice and his journey through Hell. In the seven scenes that make up the act the mechanics of the stage quite overwhelm the art of acting. The stage pictures are magnificent and marvelous effects of lighting are produced, but the onlooker is interested merely by the stage trickery—as in a Christmas pantomime—and is not impressed with any feeling of deep emotion. Dante seeks to gain aid from the spirits in Hell that will enable him to save Gemma. They will not give him news of her. At last he finds Pia and from her he learns that Gemma and Bernardino are awaiting death in the Pope's dungeon.

The scene of the fourth act is the interior of the Papal Palace at Avignon. Here Glotto, the painter, pleads vainly to Cardinal Colonna for the lives of Gemma and Bernardino. Colonna condemns them to be burned. Dante appears, with all almost supernatural powers from the

learning that he gained on his pilgrimage, and after predicting the immediate death of Colonna he impresses upon him the horrors that await his guilty soul in Heaven. Colonna, terrified, resolves to earn some small share of mercy by being himself merciful, and with his final breath he gives the order that sets Gemma and Bernardino free. The final act, which is a complete play in itself, is by far the best, dramatically, of the four.

Sir Henry Irving, above all men, is qualified by nature to impersonate Dante. His face is Dante's face, and he possesses the dignity, force and strong intellectuality that are associated with the character. To the fullest extent he realized every element of pathos, grief and noble exaltation that the role afforded. Particularly effective was his tenderness in his scenes with Gemma, and he rose to splendid heights of power in the curse of Pisa and in the arraignment of Colonna.

The large supporting company was altogether satisfactory, and many of the players in it are capable of far better things than they were called upon to do. Laurence Irving played the cruel, vindictive Nello in excellent fashion, though he exhibited some of the Irving mannerisms that his father has succeeded in overcoming. William Mollison accomplished a fine bit of work as Cardinal Colonna, being second only to the star in the effectiveness of his portrayal. Gerald Lawrence played Bernardino in fine, manly fashion, and H. B. Stanford was a graceful Glotto.

Mabel Hackney, as Pia Del Tolomei, was exceedingly graceful in manner, and in a voice of unusual sweetness she read her lines with intelligence. Nora Lancaster was a charming Gemma in appearance, and her manner was natural and winning. Laura Burt, as Helen of Swabia, gave in her one scene a splendid picture of intense grief. The smaller roles were all in good hands. The first performance was considerably marred by difficulties in managing the scenery and mechanical effects.

New Amsterdam—A Midsummer Night's Dream.

Comedy by William Shakespeare. Revived Oct. 26.

Oberea. Margaret Crawford
Titania. Katharine Hutchinson
First Fairy. Thelma Fair
Second Fairy. Mayne Kelso
Third Fairy. Rita Weil
Mustardseed. E. Hoffman
Cobweb. I. Kaufman
Moth. T. Hoffman
Peachblossom. K. Kaufman
Puck. Miss Swalin
Himself. Chrystal Herne
Hermia. Florence Rockwell
Helena. Ida Conquest
Thems. Nell O'Brien
Lyander. White Whittelsey
Demetrius. William Farum
Philstrate. Edmund D. Lyon
Snuz. Arthur Barry
Flute. Erienne Girardot
Soot. William Samson
Starling. E. Barry
Bottom. N. C. Goodwin

The New Amsterdam Theatre, the third of the several new playhouses to open its doors this Autumn, was dedicated last Monday evening with N. C. Goodwin's revival of A Midsummer Night's Dream. The first audience to assemble in the theatre was composed of the most fashionable playgoers of the town, but the audience was not more brilliant than the house itself nor than the production with which the theatre was opened. The onlookers came away with the remembrance of gorgeous color effects and luxurious surroundings. But they were, no doubt, wearied of splendor, and it is probable that few indeed carried away any thought of the drama itself. In every particular the scenes had been overfitted whilst the mind had received short rations.

The New Amsterdam Theatre is beyond question the most gorgeous playhouse in New York. Architecturally it is in perfection. The stage and the auditorium are commodious, the lines of the proscenium arch, the balconies and the boxes are at once graceful and magnificent, and there is about the whole interior prospect the dignity of largeness. The style of decoration is far less satisfying. Richness of color and intricacy of detail have been carried to such an extent that nowhere is there a restful note. The Oriental splendor of it all is confusing and unpleasant to Saxon eyes. The ornamentation cheapens and degrades the architecture of the house. It makes the interior a splendid chaos. But notwithstanding, the New Amsterdam is easily the handsomest of our theatres.

Mr. Goodwin's production of A Midsummer Night's Dream is quite in keeping with the place in which it is housed. The architecture of the play has been sacrificed to ornamentation. Dances, songs and spectacular effects have been introduced to such an extent that the comedy itself is completely ruined. One unfamiliar with the play could not possibly discover from the performance what the thing is about. The production is the last word in the circus of Shakespeare. It calls to mind the opinion of the late James Booth Roberts regarding the modern stage. "The drama has been made," he said, "into a beautiful wax doll, superbly clothed, into which the breath of life has never entered." Mr. Goodwin's production of A Midsummer Night's Dream is almost as elaborate as The Wizard of Oz, but it is neither as real nor as funny as that spectacle.

Music and mechanics are almost the whole "show." The music is beautiful—being the compositions of Mendelssohn, arranged for the production by Victor Herbert. Beside the music composed for the play by Mendelssohn Mr. Herbert has used many other instrumental pieces that composer. He has woven these together deftly, and has done work worthy of a better cause. The mechanical side of the production is extremely good. The several woodland scenes and the exterior and interior of Theseus' palace are marvels of scenic beauty, and the light effects are superb. Great credit is due to Edmund D. Lyon and Herbert Gresham for the staging of the play. The performance went forward from first to last brilliantly and without a hitch.

Mr. Goodwin's impersonation of Bottom was acceptable, though he played in a broader style than is consistent with the part. Mr. Lyon gave a rare, fine portrayal of Quince, the carpenter, proving himself by far the best Shakespearean actor in the cast. Chrystal Herne was a pleasing Hippolyta, Florence Rockwell a gracious Hermia, and Ida Conquest played Helena in attractive fashion. Margaret Crawford, as Oberon, displayed an excellent singing voice, and her acting was graceful. Katharine Hutchinson was a charming Titania in speech, manner and appearance. Lillian Swain was a sprightly, nimble and joyous Puck. Thelma Fair, as the First Fairy, sang delightfully. Boyd Putnam was handsome Theseus, and his acting was excellent in every particular. White Whittelsey played Lyander with attractive spirit and enthusiasm. Nell O'Brien was a capital Egeus. The other roles were in good hands. The fact is, however, that all of the players were outdone by the splendor of the production. Their individual efforts could scarcely be appreciated because of the great accomplishments of the scenic artists, the stage carpenters and the electricians. The experiment has served to point the fact that mechanics and music cannot be relied upon to make dramatic success. The production has failed almost utterly to interest the onlookers, and it will be withdrawn from the New Amsterdam on Nov. 14 to make room for Maxine Elliott in Her Own Way.

West End—A Black Sheep.

The Welles-Dunne-Harian Musical Comedy company under direction of John W. Dunne presented at the West End Theatre last week Hoyt's A Black Sheep, in which Otis Harlan was seen in his old part of Hot Stuff, supported by a good company, including Dan Marble, John W. Dunne, David Andra, Robert Hart, Frank Johnson, B. Hatter, Tony Hart, M. L. Semon, Will Harris, Henry Snager, Ben Dickinson, Mary

Marble, Henrietta Lee, Agnes Scott, Lillian Austin, Marie Fanchonetti, and Marie Hodgson. The elements in this piece that originally made it popular seem to be as potent as ever, and the performance was enjoyed by large audiences all the week.

This week Marta of the Lowlands, fresh from its success at the Manhattan Theatre, is the attraction at this house. This fine drama by Angel Guimera, adapted by Wallace Gilpatrick and Guido Marburg, and produced by Harrison Gray Fiske with all the artistic detail that marks the representations at the Manhattan, is admirably acted by Fernanda Ellau in the title part, Hobart Bosworth, Hardee Kirkland, Alexander Vincent, James Donnelly, Harry Gwynette, Ethel Browning, Mercedes Bishop, Emily Wakeman, and others of the fine original company.

Princess—Raffles.

Comedy-drama in four acts by E. W. Hornung and Eugene Presbrey. Produced Oct. 27.

Mr. A. J. Raffles. Kyrie Bellew
Captain Bedford. Stanton Elliot
Mr. Harry Mansfield. Frank Roberts
Lord Amersforth. Frank Connor
Lord Crawley. Frank Connor
Crawshaw. W. G. Grass
Monsieur. Alfred James
Barracough. Ernest Williams
Lady Melrose. Hattie Russell
Mrs. Fiske. Ethel Matthews
Lady Ethel. Lucie Milner
Marie. Mignon Beranger
Gwendolyn Conron. Clara Blandick

The long list of book plays had one more added last week, when Raffles, the Amateur Cracksman, was produced at the Princess, with Kyrie Bellew in the leading role. The play is founded upon a series of sketches by E. W. Hornung, an English author, and is the joint work of Mr. Hornung and Eugene Presbrey. Unlike many plays that have been made from successful books, Raffles can be followed and clearly understood by those unfamiliar with its original. The story, such as it is, is clear, interesting and well told. It deals with a subject that might have been handled by Theodore Dreiser in a way that would have set the patrons of the popular-priced houses wild with delight. Treated as it is, in this case, it is a polite melodrama. There are thrills and stirring climaxes, but they are handled with kid gloves, as it were, and the pulses of the spectators are never allowed to quicken to the point where one is tempted to jump out of one's seat and shout approval. It is all nice and genteel and repressed, and without interest.

The hero and the villain are rolled into one in this strange play. As the story is unfolded we discover that Mr. Raffles, though an educated, polished English gentleman, has some strain in his blood that compels him to steal. He does not pilfer for the sake of gain, like your common or back yard second story man, but does it for the excitement and pleasure of the thing. It is his mania to steal very valuable articles that are extremely hard to get, and then after enjoying the discomfiture of the police, to return the valuables to their owners, leaving them in a great state of mystification. Raffles is seen in the first act, enjoying the hospitality of Lord Amersforth, who is giving a house party to a number of guests, among them being Captain Bedford, a detective, who makes a specialty of hunting down big game. Bedford has a suspicion that Raffles is the "amateur cracksman" that has been foiled Scotland Yard, and the rest of the play is devoted to the working out of this suspicion and the snaring of Raffles, who, being as keen and ingenious as the detective, leads him a merry chase. In the first act, Crawshaw, a Simon-pure burglar, who has an accomplice in a French maid employed at Lord Amersforth's, enters through an open window. The maid appears upon a balcony and drops to Crawshaw a diamond necklace she has slipped from the throat of one of the guests. Raffles stuns him with a blow, seizes the necklace, thrusts it into his pocket, raises an alarm, and Crawshaw is taken into custody. Bedford, who has been sitting in a big arm chair, apparently dozing, has partly taken in the situation and draws his own conclusion. He goes to Raffles' apartments in London and conducts his investigations in a quiet way. He has permitted Crawshaw to escape; and, of course, the criminal turns up, and has a very interesting quarter of an hour with Raffles, demanding his half of the "swag." At the end of the play Raffles, pretending to see that he is cornered, confesses everything, returns the necklace to Lord Amersforth, and darts into an adjoining room. A pistol shot is heard, and everybody supposes that Raffles has committed suicide. The doors are flung open, and it is found that the clever cracksman has used the pistol as a ruse, and in the excitement makes good his escape. This ending is very ingenious, and gives the audience a surprise. There is a love story running through the play, in which Raffles and Gwendolyn Conron are involved, and Gwendolyn is interested in the villain-hero that she helps him to escape, though she knows him as he really is.

Mr. Bellew was seen in conventional dress for the first time in many years, and it was a rare treat to watch him, whether he was in repose or moving about. He was always the polished gentleman, easy of manner, courteous in his bearing and charming in his speech. The part fitted him to a nicety, and there is scarcely another actor on the stage who could have made Raffles as lovable a scamp as he did. E. M. Holland was Bedford, the detective. The character is similar to the one in Jim the Penman, in which Mr. Holland scored such a distinct success some years ago. It is needless to say that he divided honors with the star, Frank McCormack, as Crawshaw, the real burglar, gave a remarkably virile performance, and was rewarded with a curtain-call that was richly deserved. His work was admirable in every way. Clara Blandick, as Gwendolyn, who is in love with Raffles, played with winning sweetness and simplicity. She reminds one of Georgia Cayvan in the old Lyceum days. Ethel Matthews played Mrs. Fiske, who is possessed of an overpowering love for Raffles, and threatens to expose him when he repulses her advances. Miss Matthews, who is very pretty, was effective in a quiet way. Hattie Russell, as Lady Melrose, lent dignity to a small part. Stanton Elliot as Harry Mansfield ("Bunny") was manly and convincing, and the other parts were in capable hands.

The two settings, by Gates and Morange, are very tasteful, and the stage management, which was looked after by Mr. Presbrey, was excellent.

Star—At Duty's Call.

Comedy-drama in four acts and a prologue by St. U. Collins. Produced Oct. 26.

PROLOGUE, 1863.
Henry Hooker, Jr. Edward Eamonde
Martha Hooker. Louise Lander
Clara Hooker. Mary King
Henry Hooker. A. G. Carleton
Mrs. Henry Hooker. Jane Moran
William Judkins. William Lloyd
Charles Simms. Laurence Finch
Mrs. Jane Snaggs. Genevieve McCloud
Simon Snaggs. Walter R. Gilbert
Anand Jenks. May Bernard
Abner Harris. Harry Fowler

PLAY, 1868.
Old Jim. Edward Eamonde
Clara. Mona Carrington
Alice King. Baby Florence
Mary King. Baby Florence
Paul Camden. Laurence Finch
William Judkins. A. G. Carleton
Simon Snaggs. Walter R. Gilbert
Susette. Genevieve McCloud
Ephraim Jackson. Harry Fowler
James Locke. Ben J. King
Silas Blake. Ben J. Taylor

The four-act comedy-drama, with a prologue, At Duty's Call, by St. U. Collins, which had its first metropolitan presentation last Monday night at the New Star Theatre, was received generously, the audience being one that filled the house and was very enthusiastic. Good business throughout the week was the rule. The play is built around the talents of Edward Eamonde, who was the central figure, so the play lacked interest when he was not upon the stage.

The main merit of the piece depends upon him, and when one sees Mr. Eamonde in the second act, which is his old vaudeville sketch, The Soldier of Propville, about which the play is written, one sees all there is of interest in the play. Therefore it is too self-centered to become a great success. Yet Mr. Eamonde in his character study is an actor worth seeing. The story of the play is simple, although the incidental happenings seem intricate when related. A prologue timed 1863 shows two cousins, Henry Hooker and Henry Hooker, Jr. The former plots to have the latter killed in the Civil War in order that he may secure the fortune of their grandfather, who is nearing the finish of life. In 1898 Henry Hooker, Jr., is discovered by his daughter, a half-witted old man of seventy-five, who remembers nothing of what happened in his life before he came out of an insane asylum twenty-five years before. He dates his birth at that time and claims that he is only twenty-five years of age. He is in the fire department of the old tumble-down village, and turns out with an old axe and helmet, even if the children ring the fire bell. He regains his memory in the act which follows, and then does not remember anything that happened in the thirty-five years during which his mind was affected. This much of the play is an aftermath of the Civil War, and around it is built a plot of love and heart interest. Edward Eamonde portrayed the character of the old man so well that the author was inspired by it to write the other acts and tell the whole story of the soldier of Propville.

Mr. Eamonde, as said, is really enjoyable. On the stage one is liable to exaggerate roles of elderly persons, but Mr. Eamonde, as the aged and simple soldier, is simplicity and sincerity itself. But the company afforded very ordinary support, with the exception of William Lloyd as William Judkins, and Walter R. Gilbert as Simon Snaggs. Both of these actors had excellent character parts, which they appeared in to the very best advantage. A. G. Carleton as John Hooker, son of Henry Hooker of the prologue, was sturdy and stiff. He tried too hard to assume an air of being from Mona Carrington as Clara King, Louise Lander as Alice King, Laurence Finch as Paul Camden, and Harry Fowler as Ephraim Jackson doubtless did their best, but it was not at all satisfying. The play needs better stage management. This week's bill is From Rags to Riches.

Irving Place—Alt Heidelberg.

Alt Heidelberg was presented at the Irving Place Theatre last Thursday night by Heinrich Conried's German Stock company to a large and enthusiastic audience, the cast being much the same as that seen in the play last year. Patrons of the theatre were given an opportunity to draw a comparison between the acting and interpretation of the role of Prince Karl as portrayed by Richard Mansfield at the Lyric Theatre and John Feist, who took the part here. Mr. Feist was very effective, both as the hearted Heidelberg student and as the reserved prince. The play was excellently staged and thoroughly well acted.

Third Avenue—Escaped from Sing Sing.

The successful old melodrama, Escaped from Sing Sing, was presented at the Third Avenue Theatre last week. The revival, under the management of James H. Parker, is pleasing, on the whole. The cast was strong, the work of Frederick Montague in the many roles the convict is forced to assume being noteworthy. As a study in the art of make-up the portrayals were excellent. Edward Wonn as Matthew Bedford, Bertram Miller as Gabriel Vanstone, Leo St. Elmo as Caleb Kaldish, George Ford as Dr. Arthur Vanstone, Richard Malloy as Porky Clark, Villos Wilson as Alice Vanstone, and Margaret Bourke as Maggie Gallagher were all very good. Effie Burdette Darling was excellent as Elizabeth Sedlay. This week, Searchlights of a Great City.

Fifty-eighth Street—The Christian.

The Christian was presented last week by a carefully selected company, headed by Lionel Adams as John Storm and Bianca West as Glory

CURRENT AMUSEMENTS

Week ending November 7.

ACADEMY OF MUSIC—Agnes Booth in The Best of Friends—3d week—1 to 2 times.
AMERICAN—Thomas Ross in Checkers—8th week—41 to 40 times.
BELASCO—Blanche Bates in The Darling of the Gods—8th week—58 plus 51 to 55 times.
BIJOU—William Collins in A Fool and His Money—3d week—12 to 19 times.
BROADWAY—Sir Henry Irving in Dante—2d week—8 to 14 times.
CARNegie HALL—Musical Entertainments—Adelina Patti Nov. 2 and 4.
CASINO—Francis Wilson in Erminie—3d week—15 to 22 times.
CIRCLE—Vaudeville.
CRITERION—Charles Hawtrey in The Man from Blankley's—8th week—48 to 55 times.
CRYSTAL GARDENS—Closed.
DALY'S—Three Little Maids—10th week—70 to 78 times.
DEWEY—Rush's Ben Tons.
EDEN MUSEE—Figures in Wax and Vaudeville.
EMPIRE—John Drew in Captain Dienne—27 plus 24 to 31 times.
FOURTEENTH STREET—Georgia Welles in Lights of Home—1st week—1 to 8 times.
GARDEN—Elyone Power in Ulysses—8th week—61 to 68 times.
GARRICK—Maxine Elliott in Her Own Way—8th week—38 to 46 times.
GRAND OPERA HOUSE—Mrs. Delaney of Newport—(The Elmore episode).
HARLEM OPERA HOUSE—Vivian's Pappas.
HERALD SQUARE—Sam Bernard in The Girl from Kay's—1st week—1 to 8 times.
HUDSON—Ethel Barrymore in Cousin Kate—3d week—15 to 22 times.
HURD and SEAMON'S—Vaudeville.
IRVING PLACE—German Stock company in German Drama—8th week.
KEITH'S UNION SQUARE—Vaudeville.
KNICKERBOCKER—The Rogers Brothers in London—9th week—67 to 64 times.
LION PALACE—Vaudeville.
LONDON—The Merry Maids.
LYCEUM—E. A. Sothern in The Proud Prince—1st week—22 plus 1 to 68 times.
LYRIC—Richard Mansfield in Old Heidelberg—4th week—25 to 28 times.
MADISON SQUARE—Announced to open Nov. 3 (tonight) with Jessie Millward in A Clean Slate.
MADISON SQUARE GARDEN—Dowie.
MADISON SQUARE BOOF GARDEN—Closed.
MAJESTIC—Babes in Toyland—4th week—24 to 32 times.
MANHATTAN—James K. Hackett in John Ermine of the Yellowstone—1st week—1 to 8 times.
MENDELSSOHN HALL—Musical Entertainments.
METROPOLITAN OPERA HOUSE—Closed.
MINER'S BOWERY—The City Sports.
MINER'S EIGHTH AVENUE—The Rents-Santley company.
MURRAY HILL—Edward Harrigan in Under Cover—8th week—57 to 55 times.
NEW AMSTERDAM—Nat. G. Goodwin in A Midsummer Night's Dream—2d week—9 to 16 times.
NEW GRAND—Hebrew Drama.
NEW STAR—From Rags to Riches.
NEW YORK—Revival of Ben Hur—7th week—40 to 57 times.
OLYMPIC—Fred Irwin's Big Show.
ORPHEUM—Vaudeville.
PARADISE ROOF GARDEN—Closed.
PASTORS—Vaudeville.
PEOPLES—Hebrew Drama.
PRINCESS—Kyrie Bellew in Raffles—2d week—7 to 15 times.
PROCTOR'S FIFTH AVENUE—Lovers' Lane.
PROCTOR'S TWENTY-THIRD STREET—Vaudeville.
PROCTOR'S 125TH STREET—Madame Sans Gêne.
PROCTOR'S FIFTY-EIGHTH STREET—Hanson's Superstitions.
ST. NICHOLAS GARDEN—Closed.
SAVOY—W. H. Crane in The Spenders—5th week—33 to 41 times.
TERRACE GARDENS—Closed.
THALIA—Hebrew Drama.
THIRD AVENUE—Searchlights of a Great City.
WALLACK'S—Pecky from Paris—8th week—60 to 68 times.
WEBER and FIELDS—Whoopee—Dec-Doo—7th week—45 to 52 times.
WEST END—Marta of the Lowlands.
WINDSOR—Hebrew and Italian Drama.
VAUDEVILLE (Mrs. Osborne's Playhouse)—Charlotte Wiebe and French Company in French plays—3d week.
VICTORIA—Frank Daniels in The Office Boy—1st week—1 to 8 times.

Quayle. Both won favor by their good work, and the absorbing play was followed with great interest. This week Superba is the attraction.

Metropolis—No Wedding Bells for Her.

Theodore Kramer's melodrama, No Wedding Bells for Her, drew large houses at the Metropolis last week. The cast with one exception was the same that appeared in the first engagement in New York Sept. 26, 1933, a review of which appeared in *The Mirror*. Katherine Fisher replaced Blanche Crozier in the role of Nellie Wilbur, the suffering heroine, and rendered her lines with intelligence and natural pathos. Baby Abbott and Master Willie Fink made their usual hit and cleverly sustained their amusing juvenile roles. The other parts were taken by L. McDillows, Fanny McIntyre, Frank Rolleston, Charles Macklin, Mart J. Cody, Guy T. Bennett, Louise Bryant, I. Singer, Fanny Abbott, H. M. Young, E. T. Wade. This week, David Harum.

At Other Playhouses.

AMERICAN—Checkers is in the last two weeks of its run at this theatre.
BLANCO—Blanche Bates in The Darling of the Gods will continue here until Nov. 14, when Mrs. Leslie Carter will appear in Du Barry and Zaza.
CASINO—Francis Wilson in Erminie is still the attraction.
EMPIRE—John Drew in Captain Dieppe in two weeks will be succeeded by Maude Adams in The Pretty Sister of Jose.
MAJESTIC—Babes in Toyland is still popular.

AT THE LEAGUE.

Social Day was observed at the Professional Woman's League on Oct. 26. Mrs. Edwin Arden, the president, with the assistance of "Aunt Louise," Eldridge, Mrs. Edwin A. Studwell, Maids Craigan, and others received. J. E. Dodson, Annie Irish, and Laura Burt were guests of honor. Mrs. George McAuliff directed the programme. Two violin solos by Susan Cogswell, accompanied by her mother, Mrs. Cogswell, charmed her audience. Lucy Gant recited "Uncle Edensbury," by Thomas Nelson Page, cleverly expressing the true negro dialect, local color and mannerisms. Madame Ferretti, an Italian opera singer, "L'Incantatrice," and "The Nightingale," revealing a beautifully cultivated voice of purest quality. Laura Burt was called on, and graciously responded with "See in Things," quite humorously. A speech was demanded of J. E. Dodson, but after a few words he drifted into monologue, giving "The Charge of the Light Brigade," as a Scotchman, country curate, Frenchman, Italian, and an amateur, and as Henry Irving had recited it. It amused the ladies present immensely, and was very ludicrous. The arrangements for Literary Day, Nov. 2, have been made by Mrs. Frederick Nathan.

WAGNER-CORRIED SUIT POSTPONED.

The suit of Cosima and Siegfried Wagner to prevent Heinrich Corried from producing Parsifal in the United States, was adjourned for one week, when it came up for trial in the United States Circuit Court last Friday. Judge Townsend recognizing the argument of counsel for Herr Corried that nothing in the papers showed the value of the subject matter to exceed \$2,000, in consequence of which the Court had no jurisdiction.

VESTA TILLEY ABANDONS ALGY.

Vesta Tilley has abandoned her play, Algy, and Thursday night will appear in some of her specialties between the acts of Edward Harrigan's Under Cover at the Murray Hill Theatre.

THE STOCK COMPANIES.

Carrie Clark Ward is winning recognition at the Bush Temple, Chicago. Her return to the Players' Stock company recently was the occasion of a splendid reception. Mrs. Ward receiving several floral tributes.

Following their production of Toll Gate Inn during the week of Oct. 19 to 24, the Lyceum Stock company, of Brooklyn, presented A Break for Liberty. During the season a number of well-known recent successes will be presented and Shakespeare will be included, a notable production being Othello with Emma Bell, the leading woman, as Iago. Next season Mr. Holden the leading man, and Miss Bell will be seen in a new play of their own.

Walter R. Seymour is to be the leading man of the new Orleto Stock company in Baltimore, opening Nov. 9 as Edmund Dantes in James O'Neill's version of Monte Cristo.

John Waldron has become a member of the company at the Park Theatre, Providence, R. I.

SAID TO THE MIRROR.

JAMES KING: "Should anyone desire information about the burial of John Robinson (John King) or the disposition of his personal effects they may obtain it by writing to me at 22 Sheridan Street, San Francisco, Cal."

RAYMOND STEPHENS: "Please correct the published statement that I was married recently to Katherine Glover. The truth is that I was married on Sept. 22, at Sioux Falls, S. D., to Martha Meister, prima donna of the Ping Pong Opera company."

GOSSIP.

E. A. Sothern gave a special matinee for his professional friends last Tuesday afternoon at the Herald Square Theatre. Among those present were Nat C. Goodwin, Maxine Elliott, John Drew, Ethel Barrymore, William Gillette, Blanche Bates, Grace George, Tyrone Power, Max Rogers, Gus Rogers, Amy Ricard, William Morris, Maurice Parkson, George F. Huntley, Edward Fraser, Eliza Ryan, Della Mason, Madge Crichton, Blanche Ring, and Edith Crane. Mr. Sothern responded to twenty-five curtain-calls and made a speech.

Forence Hill, playing Anna Liza with Under Southern Skies (Eastern) company, celebrated her eighteenth birthday on Oct. 16. She received a beautiful floral piece from the members of the company and several other gifts.

Thomas Q. Seabrooke has been engaged by F. Ziegfeld to play the principal comedy role in The Red Feather, when it opens at the Lyric Theatre, New York, on Nov. 9. James Sullivan, who is now playing the part, will be assigned to another role in the company.

Grace Van Studdford, prima donna of The Red Feather, was taken suddenly ill last Monday night in Providence, and her part was sung by Lillian Sefton.

Frances Marie has resigned from the cast of Babes in Toyland.
Adele Ritchie, Ethel Levy, David Torrence, Sydney Deane, Luke Martin, and Ray Youngman are among the principals of My Lady Molly, the comic opera in which Andrew Mack is to appear. The rehearsals of the piece were begun last Monday at the Garrick Theatre. Godfrey Leary is here from London to stage it.

Edward Harrigan observed the fiftieth performance of Under Cover at the Murray Hill Theatre last Tuesday night with the presentation to the audience of souvenir photographs.

The senior students of the American Academy of Dramatic Arts will appear for the first time this season at the Empire Theatre on the afternoon of Nov. 5. The programme will consist of a one-act comedy by Edith Wharton, entitled Copy; Paul Hervieu's two-act play, The Enigma, which has never been presented in America, and a comedy by Ernest C. Thurston, entitled Holiday's Week End.

THE FOREIGN STAGE

LONDON.

Concerning the Renewal of Liquor Licenses in Theatres—Gawain's Gossip of Plays.

(Special Correspondence of The Mirror.)

THE MIRROR BUREAU, TRAFALGAR HOUSE, GREEN STREET, LEICESTER SQUARE.

LONDON, Oct. 17.

Although the recent alarms and excursions concerning Mr. Redford's refusal to license certain plays have subsided for the time, yet fresh license trouble is looming ahead, for, in the course of the next week or two the managers of the various variety theatres existing, or about to exist, will have to apply to the Middlesex and Surrey magistrates for the renewal of old licenses and the granting of new ones. There is always trouble at these annual meetings, either on account of the opposition of certain people (mostly cranks) who hate all sorts of shows, or that of rival managers who object to any fresh competition. The cranks and faddists who object to all sorts of amusements are sometimes nothing more or less than religious fanatics, who object to these shows on the principle upon which the late Lord Macaulay, historian, asserted was that of certain of the Roundheads who objected to bear baiting near the old Globe Theatre, Bankside, namely, not because it gave pain to the bear but because it gave pleasure to the spectators.

In addition to this, there is always the London County Council to be reckoned with on the subject of this or that alleged infraction of certain rules or regulations; or as to the providing of certain exits, and so forth. In all such matters as these the London County Council, with all its faults, has done great good for the public safety as well as the public comfort. It is only when some of the more fanatical London County Council men interfere with the entertainments, about which they generally know little or nothing, that they come a cropper from a common-sense point of view.

As regards the impending license meetings, some friction is sure to ensue concerning certain applications for the sale of intoxicating liquors in these variety (or vaudeville) houses, many of which are nowadays licenseless in that respect. Personally, and from some forty years' close inspection, I find that these places are no worse but rather better for having no drinking license. I also feel sure that such a place as Moss and Stoll's huge London Hippodrome, being the best family and family resort would be injured rather than improved by a drink license. Pater and water families now take their troops of youngsters and growing youths and maidens to this and similar resorts because there is no drinking about the place.

At the same time there is such a thing as justice (with a capital J) to be considered, and it is certainly not just that one theatre or hall should be granted a drink license and that of another, perhaps next door or a few yards off, should be refused. Therefore Manager Moss and sundry other non-liquor licensed impresarios will at these meetings renew their applications for the removal of these restrictions. I will wager, however, that they will again be refused. Altogether there will be 336 license applications.

One of the excitements of the time has taken the form of violent arguments concerning Pinero's new play, Letty, produced at the Duke of York's just before I last mailed, of which play I gave some account, promising to return to the subject again. As to my own opinion of the play, I have but to add that the more I think of the play and the more I read it (for Pinero sent you Gawain, as usual, a private copy), the more clever—nay, the more brilliant do I think it, and the more reason do I see for the characterization and the form of the work, which "Pinny" (as some call him) has adopted. Letty undoubtedly contains some really great scenes, as I think you will agree when you see the play on your side, as of course you will. These powerful scenes include the phillandering young aristocrat's confession to the poor, trusting Letty, whom he has been fascinating, that he is a married man; the brutal and blackguardly behavior of a wastrel at a restaurant, which "Pinny" (as some call him) has adopted. Letty undoubtedly contains some really great scenes, as I think you will agree when you see the play on your side, as of course you will. These powerful scenes include the phillandering young aristocrat's confession to the poor, trusting Letty, whom he has been fascinating, that he is a married man; the brutal and blackguardly behavior of a wastrel at a restaurant, which "Pinny" (as some call him) has adopted. Letty undoubtedly contains some really great scenes, as I think you will agree when you see the play on your side, as of course you will. 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*THEATRES AND MUSIC HALLS.

Tony Pastor's.

Frank Gardiner and Lottie Vincent, assisted by Harry Bartlett, head a bill including Harry C. Stanley and Doris Wilson, J. A. Murphy and Eloise Willard, Armstrong and Holly, the Seymours, Marlowe and Plunkett, Estelle Wordette and company, Demonic and Belle, Weston Sisters, Meyer and Mason, Cunningham and Lord, Edith Richards, G. Burkhart, and the vitagraph.

Keith's Union Square.

The Barrows-Lancaster company in Edmund Day's sketch, A Chip of the Old Block, are the headliners. Others are Jules and Ella Garrison, John Kernell, Emilie Taffray's dogs (second week), Musical Dale, Mr. and Mrs. Jimmie Barry, Brown and Navarro, the Four Welsons, European acrobats; Jennings and Renfrew, Osav and Delmo, Wilson and Davis, La Jennes, Three Keelcy Sisters, and the biograph.

Proctor's Fifth Avenue.

Lovers' Lane is this week's attraction. The cast includes Malcolm Williams, Gerald Griffin, Florence Reed, Alice Gale, Loretta Healy, Lorna Elliott, Mathilde Deshon, Joseph Eggerton, Sol Alken, George Friend, and others. The olioists are Maud Huth, Armstrong Brothers, Professor Walbert, Van Leer and Duke, La Fevre and Sinclair, Lillian Tyce, Herbert Albini, and the kalatechnoscope.

Proctor's Twenty-third Street.

Gertrude Mansfield and Caryl Wilbur, in their newest sketch, 61 Prospect Street, head a bill that embraces Yorke and Adams, Fox and Foxie, Manning's Entertainers, the Allisona, the Holdsworths, Gorman and Leonard, McDavitt and Kleley, Four Musical Rogers, Daily, Tape and Ronan, Texarkana, O'Donnell Brothers, and the kalatechnoscope.

Proctor's 125th Street.

Madame Sans Gene is this week's attraction, with Paul McAllister, Benjamin Horning, John Westley, Charles M. Seay, William Collington, Jennie Bonstelle, Rose Stuart, Louise Randolph, and other favorites in the cast. The olio embraces Howe and Scott, Lita's spaniels, and the kalatechnoscope.

Hurtig and Seamon's.

The entertainers are the Reed Birds, in Dave Reed, Jr.'s new farce, Dodging of the Dodgers; Hal Davis and Inez Macaulay, the Four Lukens, Fisher and Carroll, James H. Cullen, Farnum and Nelson, Delmore Sisters, Cooper and Bailey, and the vitagraph.

Circle.

Lillian Burkhart and company, in A Strenuous Day, are the feature of a bill that embraces Monroe, Mack and Lawrence, the Basque Quartette, Binna, Binna and Binna, Alcide Capitaine, Gus Williams, George W. Day, Irene Franklin, the Gagnoux, and the vitagraph.

Weber and Fields.

Whoopee Doo, with Weber and Fields, Louis Mann, Peter F. Dalley, John T. Kelly, Evie Stetson, and Lillian Russell in the principal parts, is still the attraction.

LAST WEEK'S BILLS.

KEITH'S UNION SQUARE.—Henry Lee was the star of the bill, and his impersonations of great men met with very warm approval. The audience was deeply interested in watching the very quick changes made by Mr. Lee, and wonder was expressed on all sides at his agility as well as his accuracy in portraying the mannerisms and eccentricities of the characters presented. Charles H. Bradshaw, who has won favor in many comedies in this city and elsewhere, made a hit in the farce, Fix in a Fix, which deals very amusingly with the good old reliable mother-in-law question. Mr. Bradshaw was very funny as Fix, and Frank Bouman helped him splendidly as Tackelbach. Julia Varney was appropriately stern as the mother-in-law, and Emily Curtis scored a nice little hit by her clever work as Sybil, the dancer. Will West and his "picks" were seen at this house for the first time, and repeated the hit made earlier in the season at Hurtig and Seamon's. Mr. West knows how to sing coster songs, and he has a bright and original idea in his "pick" song, which had to be repeated several times. His encore song was very artistically done. Emilie Taffray and his dogs, just from Europe, made their American debut with much success. The canines are splendidly trained and do a number of novel tricks. Treloar, billed as an "Ex-Harvard" Varsity Oarsman and Champion Athlete, and Exponent of Modern Physical Culture, put on an act that was neat and interesting from start to finish. He was assisted by Edna Tempest, and began with several poses shown in a large frame, in which his really superb muscular development was shown to great advantage. Later on he used his assistant in showing his lifting powers, and the plan was a welcome change from the clumsy, cumbersome weights generally used by strong men. Cole and Johnson were not in as good form as usual, as both seemed to be suffering from colds. They received the usual number of encores, however. Elsie Fay had a new song, and her "trade-marks" made the accustomed hit. The Rooney Sisters, daughters of the late Pat Rooney, did a rather neat singing and dancing specialty, and when they were rubbed off the rough edges they will be as good as the average. Their costumes are very pretty, and their youth is greatly in their favor. Howard and Harris scored a big laughing hit that was richly deserved in The Adventures of Happy Hooligan. Howard is a very clever comedian and his partner is bright. The Bates Musical Trio have embellished their act with some new effects that improve it greatly. Cherry and Bates, the clever cyclists; Max Ritter, singer and dancer; Crollus and St. Alva, in A Silent Woman; the Marvellous La Tels, gymnasts, and the biograph and stereopticon made up the bill.

TONY PASTOR'S.—Ferguson and Mack, those good, reliable old-timers, who have been favorites of the patrons since the house was opened twenty-two years ago, headed the programme last week, and once more called forth the laughs in goodly numbers. Ward and Curran, also old favorites, were immensely funny in their act.

The Terrible Judge. Greene and Werner, with The Babes in the Jungle, have a novelty that is very pleasing. Hume, Ross and Lewis scored heavily in their farcette, The Duke and the American Heiress. John Mayon and company won favor with The Man Next Door, which has many funny situations. Belle Hathaway's bobbed and monkeyed delight everybody, especially the youngsters. The act has been improved in many ways since it was last seen here. Newell and Niblo were among the best liked numbers on the bill. They use only violins, saxophones and xylophones, though they are experts on many other instruments, but their work on the instruments named is so good that the other instruments are not missed. Their repertoire is varied and up-to-date, and their neat costumes deserve special mention. The Adams-Evans Trio in A Bell Boy's Tip; McDonald and Huntington, singers and dancers; Marnie Bernard, a clever Hebrew comedian; the Hollands, in their unique clown and doll act; Ray Cox, comedienne, and Cora Rogers and Little Marguerite, in songs and dances, together with new views on the vitagraph, rounded out the bill.

PROCTOR'S TWENTY-THIRD STREET.—A feature of exceptional interest was the first presentation to the public of a spectacular act called The Fireman's Christmas Eve, which was spoken of in last week's Mirror. It is the most pretentious and sensational act ever put on in vaudeville, and Mr. Proctor deserves credit for having given it its only hearing in this country. Of course, there are few stages large enough to hold it, and that is one of the reasons why it is not shown except for long runs. The settings are very heavy and the act must have cost a great deal to put on. The first scene is a drop in one. It is snowing, and pedestrians are seen hurrying to and fro. The drop is raised and there is a sectional view of a two-story house. A fireman is singing a Christmas hymn accompanied on the organ by his wife. It is nearly midnight and time for him to report for duty. His wife and child help him on with his coat and cap and he kisses them good-night. The wife then prepares the child for bed, and the little one is seen settling herself shortly afterward in her little cot on the second floor. The next scene shows the interior of the engine house, with the firemen polishing the harness and singing as they work. At twelve o'clock they wish the foreman a merry Christmas and go upstairs to bed. The scene shifts again to the little home and the woman is seen lighting the candles on a Christmas tree. The tree catches fire and she runs to get the alarm. The next scene shows the firemen sliding down the pole, the horses run to their places and are being hitched when the drop hides them from view. Then comes the grand climax. When the drop is raised the engine is running at full speed through the street, drawn by two fine horses, who are galloping on a treadle like the one on the engine. The scene shifts to the back of the engine house, and the effect, it is needless to say, is very startling. Meanwhile the little home is burning down, and the fireman's wife and child are crying frantically for help. The fire-ladders arrive and begin work with axes, and in a few moments the foreman dashes in and carries out his youngster. He is caught in a net held by the firemen and some men in the crowd. The curtain falls on a very effective group, showing the puffing engine, the panting horses, the little family, a big St. Bernard dog, and a large crowd of sightseers. The effects are realistic in the extreme, and in spite of the magnitude of the task Mr. Hagen has managed to accomplish wonders. It is a pity that the act could not be put on at Proctor's for a run, as it would be the sensation of the season in vaudeville. Mr. Hagen has arranged to send the act to Europe, as he has booked it for a long engagement at one of the music halls in Paris. James J. Curran told some stories and recited "Over the Hills and Through the Valley" with shivery music. Mr. Corbett is certainly a very nifty man. He recites with all the effect of the prize scholar on graduation day in a public school. Dean Edsall appeared in a pretty little comedietta called A Wild Rose, assisted by G. A. Lindeman and J. King. Nelson said a Milledge word later with their new farce, Office Hours. Jules Keller did a sand-jig standing on his hands, in very clever fashion. Whitney Brothers were very successful with their musical act. They have retained the principal features of their old act and have added a sort of xylophone which gives out electric sparks as they play on it. They also use a collection of water pitchers which contain bells. Others in the bill were Neesen and Neesen, Lillian Tyce, Musical Thor, Le Vine and Alma Walker and Harvey, Murphy and Andrews, Halten and Hughes, and the kalatechnoscope, with some excellent new views.

PROCTOR'S FIFTH AVENUE.—Ours, the famous old military comedy, proved a most welcome entertainment and large houses were present at every performance. Malcolm Williams once more distinguished himself by a very able performance in the part of Hugh Chalco. Florence Reed was charming as Mary Netley. Myron Chalce as Shendryn did some effective work, and Alice Gale was excellent as usual in the role of Lady Shendryn. Others in the cast were Hugh Ford, Duncan Harris, Albert Howson, George Friend, Louis Owen, Julian Reed, and Ethel Osborne. Louey Haskell headed the olio, and his stories and imitations took the house by storm. He has added a few new ones, but the old ones hold their own splendidly. Haskell is rapidly gaining in popularity and is a genuine New York favorite. Other vaudevillians were Fields and Whallen, La Belle Blanche, the Nello, Lita's spaniels, Goldsmith and Hoppe, James Black, and the kalatechnoscope, which is always kept up-to-date by its energetic proprietor, William Paley.

PROCTOR'S 125TH STREET.—Shenandoah, Bronson Howard's ever-popular war play, was effectively produced by the very clever stock company. The scenery and accessories were unusually elaborate, and nothing but praise was heard from the steady patrons of the house. Paul McAllister had the strong role of Kerchival West, and acquitted himself well. Jessie Bonstelle was very effective as Gertrude and made a favorable impression. Gerald Griffin was right at home in the part of Sergeant Barker and used a natural brogue that was very pleasing. Charles D. Herman as General Haverhill; John Westley as Captain Heartsease; Sol Alken as General Buckthorne; Joseph Eggerton as Captain Thornton; Cecily Mayer as Jennie Buckthorne; Loretta Healy as Madeline West, in addition to several others and a large corps of auxiliaries, helped to make the production successful. The play was under the direction of William Collington, assisted by Arthur Roberts, and ran with great smoothness. John Healey and the kalatechnoscope were seen between the acts.

CIRCLE.—Charles J. Ross and Mabel Fenton

were the stars of an unusually fine bill. They appeared in a sketch embodying the principles of the audience with some remarkably strong and telling work. Mr. Ross appeared as Fagin and Bill Sykes, and Miss Fenton played Nancy. A big laughing hit was made by the Mason-Keeler company in their skit, Hooked by Crook. No less successful were Genaro and Bailey, who have no superiors in their particular line. They were encored repeatedly. Edith Healey's phenomenal voice called forth most enthusiastic applause, and the spectators stood in open-mouthed wonder at the song. George Thatcher offered a monologue that was well received. Wormwood's dogs and monkeys, one of the finest animal acts in vaudeville, scored heavily. Mudge and Morton, in their neat specialty; Norah Hayes, the three Marenos, and the vitagraph were the other numbers.

HURTIG AND SEAMON'S.—Lillian Burkhart and her company presented for the first time a new one-act play called Santa Claus. Miss Burkhart had abundant opportunity for the display of her talent, and the playlet made a very pleasing impression. Miss Burkhart is a very great favorite with the patrons of this house, and she is always sure of a warm welcome when she plays here. Cushman, Holcombe and Curtis were very successful with their singing act. A. O. Bushman's local gags and quips on political matters, Louise Dresser's songs, Wilton Brothers in gymnastic work, Jack Norworth's new monologue, Scott Brothers, Carter and Blueford, and the vitagraph all pleased.

WEBER AND FIELDS.—The topics that are on the tip of the tongue of the average New Yorker afford the clever comedians appearing in Whoopee-Doo abundant opportunity for the introduction of gags that are bound to go. The rule of the house is to keep up to date and a little ahead if possible, and that is one of the secrets of the great success that has attended every production since the house was opened.

The Burlesque Houses.

DWYER.—The Transatlantic Burlesquers made their New York debut for this season, and attracted large audiences. The bill consists of a burlesque in two scenes, called Two Hot Nights, which is well put on, and contains much that is amusing. The olio included King and Gotthold, Jansen, Farrell-Taylor Trio, Mitchell and Cain, and Joise and Willie Barrows. In addition to the above-named performers, who also appeared in the burlesque, there is a large chorus, that was heard to advantage in some of the new songs. This week, Bon Ton Burlesquers.

MINER'S BOWERY.—The Imperial Burlesquers pleased good audiences last week. This week, The City Sports.

MINER'S EIGHTH AVENUE.—Fred. Irwin's Big Show drew well in spite of the ante-election excitement. This week, Rents-Santley Burlesquers.

LONDON.—The Fay Foster company enjoyed its quota of patronage last week. This week, Merry Maidens.

OLYMPIC.—The Utopians entertained fairly large crowds of Harlemites. This week, Fred. Irwin's Big Show.

IMRO FOX HONORED.

Imro Fox and his company were tendered a shower of ovations during their engagement at Waldmann's Theatre, Newark, week before last. Newark is Mr. Fox's home, and his friends and neighbors turned out in full force to wish him well. On Saturday evening a new record was established, and the conjurer was correspondingly happy. There was a big crowd on hand on Wednesday evening, the Business Men's Association and Newark Lodge of Elks attending in a body. During Mr. Fox's act he was interrupted by Robert Neill, the veteran actor, who, in a neat little speech, presented the magician with a beautiful gold watch box on behalf of the association. Mr. Fox responded with a few feeling remarks, expressing his thanks. Riccoboni's horses, Sherman and De Forest, Canfield and Carleton Colby and Way, Leona Thorber, William Cahill and Fred. Zebadia came in for their share of applause. The business staff of the Fox company consists of James C. Matthews, general manager, and Ed. F. Gilligan, representative, with two assistants.

TONY PASTOR'S ANNIVERSARY.

Tony Pastor celebrated his twenty-second anniversary as manager of the present theatre on Fourteenth Street on Saturday, Oct. 24. The famous little theatre, which is part of the Tammany Hall building, was opened by Mr. Pastor on Oct. 24, 1881, and since that date he has entertained millions of people with variety performances of the highest class. Mr. Pastor was a manager of prominence years before the present craze for "fashionable vaudeville" was even dreamed of, and he has always won and retained the love and respect of the performers and the public to which he has catered so faithfully. By a strange coincidence, the headliners of his programme last week were among the stars in the bill that opened the house. They are Ferguson and Mack who are as nimble and clever as ever. Lillian Russell, who has since won a high place on the stage, was also in the opening bill, and her name was right next to the place where the prices and other information are printed.

ACT CAUSES DISCUSSION.

The trunk trick done by Herbert Brooks has caused a great deal of discussion among those who are interested in magic and the kindred arts. His trunk is so ingeniously constructed that even the most expert property men and others who are supposed to be very wise in such matters, cannot understand how he makes his escape from it in so short a time. Mr. Brooks arrived recently from England. He has entertained the members of the Royal family on several occasions, and has succeeded in mystifying them as easily as he does the general public. Mr. Brooks has made a life-study of the manipulation of cards, and can do all of the best known tricks, as well as many of his own invention, using only one hand. He made his first appearance at the age of fifteen, and has spent nearly all of his spare time in striving to improve in his work. His trunk mystery in his pet trick, and it is the only one of its kind now before the public.

A BLACKTHORN WITH A HISTORY.

Thomas J. Ryan has a blackthorn stick that he uses in his act, which he prizes very highly. He was presented to him by Gerald Griffin, who secured it during his recent visit to Ireland, from a man who parted with it with great reluctance. He told Mr. Griffin that the stick had been in his family for generations, and that it had helped to "scatter the fun" at many an Irish fair. He told wonderful stories of how the stick had been used by himself and his forefathers, when they had been in tight places, and begged Mr. Griffin with tears in his eyes to see that the stick should fall into the hands of some one who would appreciate it at its true value. As Mr. Ryan was born on the "old sod," he treasures the blackthorn as one of his most precious possessions.

NEW THEATRE IN NEW BEDFORD.

Sheddy's new vaudeville theatre, Purchase Street, New Bedford, Mass., erected by Sheddy and Hathaway, at a cost of \$50,000, is so near completion that the opening has been announced for Nov. 9. It is on the ground floor of a new building in the very heart of the city, and has a seating capacity of 1,000. Tristram Griffin, of Boston, is the architect, Morgenson and Holden, of the same city, the decorators, and C. O. Brightman, of New Bedford, the contractor. T. B. Baylies is to be the resident manager, and John M. Hathaway, treasurer. The booking is being done from Mr. Sheddy's home office, Fall River. Sheddy's Union Street Theatre, New Bedford, will continue with the stock dramatic company, which is very successful.

WILLIAM CAHILL.



William Cahill, whose picture appears above, has rapidly gained a big reputation as a very clever monologist. He has been appearing in the leading vaudeville houses for several seasons, and his popularity has been constantly on the increase, so that now he stands in the front rank of the entertainers who have the ability to keep an audience interested and amused without assistance. Mr. Cahill has put together a series of witty and original remarks, stories and songs, which he changes from time to time, so as to keep his act fresh and up to date. He has been praised for his naturalness in impersonating the gentle, intelligent Irishman, but this comes easy to him, as he was born in Cork, Ireland, and, unlike many alleged Irish comedians, did not have to study the mannerisms and idiosyncrasies of the character. In addition to his talent as an entertainer, Mr. Cahill is a songwriter of pronounced ability. He came into prominence first through his very successful composition, "The Mick That Threw the Brick." This song and others have helped to place him in the high position he holds to-day in vaudeville. This season Mr. Cahill is one of the features of the Imro Fox Show, and he has been splendidly received in every city visited by the company.

VAUDEVILLE IN BROOKLYN.

Last week at Hyde and Bohman's Ayn was the headliner, and created quite as much talk as when in New York at Hammerstein's. The Montrose Troupe again proved their wonderful ability as acrobats. Murphy and Nichols pleased mightily in their clever work. Mr. and Mrs. Jimmy Barry were a real hit, and deserved their well earned applause. The Quartette Basque have a capital offering and met with decided success. Bimm, Boom and Brrr, always welcome in their usual good impersonations of Gardner and Vincent now have their act in capital shape, and it went with a will. La Belle Daisie, White and Simmons, and Brandon and Wiley all pleased. This week, Helene Girard, Filson and Errol and others fill out a capital bill.

Fapista was the headliner at the Orpheum, and again proved her great popularity and ability to be billed as a feature act. Some of her songs are new and deserving of much credit. Monroe, Mack and Lawrence kept every eye in roars with their clever comedy work. Gertrude Mansfield and Caryl Wilbur made one of the big hits of the bill in 61 Prospect Street. It is certainly one of the best comedy acts ever seen at this house. Hale and Francis displayed their clever act of club juggling to great advantage. Bimm and Boom in their decidedly clever acrobatic ladder work. Hickey and Nelson in a mixture of fun and nonsense that always goes. Joe Flynn, Maud Raymond, Gus Williams, and Lloyd and Lillian all made individual impressions that were welcome. This week, Great Thurston, Thomas J. Ryan and Rickfield, George Thatcher, Mason-Keeler company, Ed Letell, John Ford and Mayme Gehrue, Lotta Gladstone, and the Wilton Brothers. GEORGE TERWILLIGER.

CIRCUS QUARANTINED.

The special trains carrying the Forepaugh-Sells Circus were stopped at the city limits of New Orleans on Oct. 21. The circus was on its way from San Antonio, where there is a yellow fever scare, and as there is a quarantine against that city it also operated against the circus. The managers of the circus decided to cancel all dates in Texas and Louisiana, and started for Winter quarters.

NEW TEAM FORMED.

Rose Beaumont and Billy B. Van, who appeared in The Jersey Lily, have formed a partnership, and will appear in vaudeville in a sketch written by George Totten Smith. Mr. Van has appeared in vaudeville, musical comedy and burlesque, and Miss Beaumont has had a varied experience in entertaining the public. They will make their debut at an early date.

A VAUDEVILLE FACTORY.

All applicants received and coached during the last six months at Forrester's Studio, 130 Fifth Avenue, for opera, concert and vaudeville have secured engagements in every instance.

VAUDEVILLE JOTTINGS.

The new theatre now being erected in Milwaukee will be devoted to vaudeville. It will be under the management of J. E. Winter, who has houses in Denver and Kansas City.

The Lynn Sisters, who a few years ago were "infant phenomena," but are now full fledged artists, have been engaged by Weber and Fields to replace the McCoy Sisters in Whoopee Doo.

J. Henry Kolker and Charles Olney made their debut in vaudeville last week at the Lyceum, Syracuse, in a sketch called Luncheon at One. They are reported as having made a success.

Evans and Clements are in their fourth week with The Way of the Transgressor, doing their specialty and playing the principal comedy parts. They are meeting with great success.

David O'Brien and Henriette Herold opened at the Empire, Lorain, O., in a new sketch by Con T. Murphy, with such success that they were engaged for a second week. They are well booked up and will appear in New York during the season.

Among the performers who have gone to England from this side none has been more successful than Maud Courtney, who sings the old songs. Miss Courtney won great popularity in this country by her unobtrusive, modest manner of singing the songs that are dear to the hearts of everybody, and she has more than duplicated her success on the other side of the ocean. She has added a number of new songs to her specialty, and they are even more in demand than her songs. Miss Courtney may return to her native land next season for a brief stay. She has established herself so firmly in the affections of our British cousins, and the work over there is so pleasant and remunerative, that it is more than likely she will spend at least a portion of each year in Europe.

The Merced Sisters are still singing "Hiawatha" to hearty encores, and have added an Egyptian song in costume that has been well received.

Jessica Cree is booked at the Sunday concert at the New York Theatre on Nov. 8 in her whistling and singing act. She appeared recently in Boston very successfully.

Filson and Errol produced their new sketch, The Black Cat, at Keith's New Theatre, Philadelphia, last week, and it is reported to have scored an unequalled success. The new act runs for twenty-six minutes, and in spite of the fact that there is neither mistaken identity nor matrimonial squabbling in it.

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KENO, WELCH & MELROSE.

WHEREAS the partnership heretofore existing between William De Forest, Thomas Welch and Elmer De Forest under the firm name of Keno, Welch and Melrose has been dissolved by mutual consent, and

WHEREAS the said Partnership transacted business in the State of New York for not less than three years.

Now therefore pursuant to the provisions of the Partnership Law, We, Thomas Welch, whose place of abode is No. 100 Third Avenue, Manhattan Borough, New York City, and Joseph Green, whose place of abode is No. 300 East 14th Street, Manhattan Borough, New York City, and Max Montrose, whose place of abode is No. 300 East 14th Street, Manhattan Borough, New York City, do hereby certify that we continue the use of said firm name of Keno, Welch and Melrose and that our place of business is located in Manhattan Borough, City, County and State of New York.

Dated New York, Oct. 10, 1903.

THOMAS WELCH
JOSEPH GREEN
MAX MONTROSE

State of New York, ss.

County of New York, ss.

On this 10th day of October, 1903, before me personally came Thomas Welch, Joseph Green, and Max Montrose, to me known and known to me to be the individuals described in and who executed the foregoing certificate, and severally acknowledged to me that they executed the same.

[Small]

JOHN STICK, Commissioner of Deeds for the City of New York.

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"Little Elsie has endeavored herself to the hearts of a multitude of Pittsburghers. Her imitations are simply wonderful. Each portrayal of prominent players so distinctly different, and so true of one scene in any of her characterizations."—Pittsburgh Press Comments.

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Written by

W. W. PROSSER, - Columbus, Ohio

LONDON "MUSIC HALL"

The Great English Vaudeville Paper—Weekly. 401 STRAND, W. C.

WHO IS
and IZZY?



The Linden Sisters are featuring "All the Heroes Don't Go to War," "Under a Panama," and "Dixie Girl."

The Six Musical Cuttys have won much favor by their clever rendition of "Dixie Girl" and "Dixie Land," to marches published by Whitney Warner Company.

M. Witmark and Sons have the publishing rights of The Babes in Toyland, Weber and Fields' Whoop-de-Deo, Peggy from Paris, Edward Harrigan's new play, Under Cover, all of which are now playing in New York.

After six weeks in the larger cities of the East, Harry B. Smith and Ludwig Englander's comic opera, The Office Boy, comes to the Victoria Theatre, New York, replete with musical numbers.

San Francisco is whistling and singing a new song, "Ki-Yo," by Hoffman and Lewis. They first heard this number when Anna Wilks introduced it in "Fiddle-de-de," where she sang for nine weeks.

Trask and Gladden made a phenomenal hit in Pittsburgh the week of the 26th in their rendition of Manley's comic song, "You've Got to Put That Groceries Bill."

Edwin S. Brill has several numbers that are very popular, "My Lady Moon" being sung by many singers in vaudeville. This song is also used as a number in several productions.

Sager Midgley has now in rehearsal two new popular songs, "For Love is King" and "In a Garden of Faded Flowers."

Since "Come Down, Ma Evening Star," was released to the public at large it has been sung by vocalists all over the country, among them being Ed Jolly, Rolfe Daugherty, Bernard Stern, Louise Bernhany, and George Foster.

Al Snyder is singing "Here's to the Wine" and a new ballad, "As the Ivy Leaves the Oak."

One of the popular numbers is "Plain Mary O'Hooley," a melody once heard prompts a pecking of the lips there and then, and before you know it you are whistling the chorus.

"When All Goes Wrong" is still the leading number in the Walrus Company's catalogue. It is in the hands of hundreds of professionals who are doing well with it. It is one of the ballads that sounds better every time you hear it.

Louise Dresser is featuring "Ki-Yo," the new Oriental song, and the result is more than gratifying.

"Navajo" (pronounced Navaho) is the latest song novelty, described as an Indian coon song. Marie Cahill has been singing this song with success for the past three weeks. The words are by Harry Williams and the music by Egbert Van Alstyne, the Western boys who wrote the successful coon song, "We've Got to Move To-day."

Maudie Atherton is singing Maurice Stonehill's waltz song, "While the Moon Shines Bright." She has added some very clever encore verses to this.

"Dear Rosalie," Standish and Silberberg's latest ballad, is rapidly forging ahead. Among the many prominent people who are singing this song are the members of the Lyric Quartette, Margaret Morton, Al Peterson, Harris Lanier, and Tom Williams.

The Emerald Musical Artists have an attractive repertoire, the features of which are the "March of the Toys" from The Babes in Toyland, "My Alamo Love," from The Tenderfoot, and "Laces and Graces," by Gustav Salser and John W. Bratton.

Rita Redmond is singing "The Bridge of Sighs," "When You Have Time and Money," and "Over in Cupid's Park."

"In the Land of Make Believe" is being sung by Mabel Taliaferro in Mrs. Wiggs of the Cabbage Patch, and also by Lottie Gilson, Pauline Storrington, and Florence Oldfield.

Josephine Sabel sang at Proctor's Fifth Avenue Theatre last week Oscar Hammerstein's success, "If I Were Again a Baby."

Richard Bowers is singing "Be Good or I'll Quit You." He writes the Walrus Company that it is the best coon song he has had this season, and that he takes three and four encores with it every night.

That a good song is never too old to win favor is ably demonstrated by Emma Italia in her dainty rendition of "I'll Be Your Rainbeau."

Eva Tangay has two splendid numbers entitled "Proposals" and "When the Band Plays Rag Time."

Samuel Wright, with Rachel Goldstein, says that he is receiving many encores with "In the Village by the Sea."

Frederick V. Bowers has done much to make a hit of "Every Day is Sunshine When the Heart Beats True," during his tour with Dockstader's Minstrels.

The selections from The Babes in Toyland are being played at the Manhattan Hotel, the Marlborough, Gregorian Court, the Normandie, Martin's, the Vendome, Shanley's, Burns', Rector's, the Cadillac, the Criterion, and other cafes.

Nellie V. Nichols, with The Telephone Girl, writes that she is making a tremendous hit with Stanley Crawford's "Show the White of Yo' Eye," also "In the Jungle I'm a Queen" and "We've Got to Move To-day," all published by Shapiro, Bernstein and Company.

At Pastor's last week, Rely and Courier made a hit with "My Dear Old Pipe," and "I'm Yours, Sweetheart, Forever." The latter song is the one which Van Rensselaer Wheeler sang in A Chinese Honeycomb.

"Just Press Your Lips to Mine" is being sung by many coon song singers who try to keep in touch with songs in the quaint line.

MUSIC NOTES.

Walter Damrosch will direct the first New York Symphony Orchestra concert in Carnegie Hall Nov. 22. Selections from Parsifal will be given, and Mr. Damrosch will relate the story of the opera. A group of gypsy songs by Dvorak will be sung by David Blispham.

The number of applicants contesting for the Nordica Scholarship in Philadelphia has been very large. A final trial of five voices takes place in New York City this week. Giacomo Minkowsky will make the selection after the contestants have been examined by Dr. John B. Garrison, a throat specialist.

Bandmaster Innes was again arraigned on Wednesday in the West Side Court on a trifling charge brought by his divorced wife.

Electa Gifford gave a song recital to an immense audience in the piano rooms of the Simpson-Crawford Company last week.

Felix Motte and Anton Fuchs were confined to their apartments last week by a slight illness.

Herman Hans Wetzler opened the musical season last Friday night when he gave his first orchestral concert at Carnegie Hall.

Madame Gadski, who arrived in New York last Wednesday on the Kronprinz Wilhelm, will appear in two concerts with the Boston Symphony Orchestra. Later she will make a tour with the orchestra, which will take in Baltimore, Brooklyn, Philadelphia, and New York.

Emil Paur conducted an orchestral concert at Queen's Hall, London, last Saturday, with excellent success.

Anna von Haesert, who will make her debut in grand opera this season, was a passenger on the Kronprinz Wilhelm, which arrived in New York last Wednesday.

Blanche Thiele, soprano; Mrs. Jeanette Hughmann, contralto; S. Reid Spencer, pianist, and

MUSIC PUBLISHERS.

"I AIN'T GOT NO TIME."

I ain't got no time is not exactly the way you would express yourself in swell society, that is, if you wished to be real polite and proper. Still, that has nothing to do with the case in this instance.

"I Ain't Got No Time" is a coon song by the clever youngsters Felix F. Felst and Ted S. Barron, who have written a number of successes.

Felix Felst, who wrote the words, or, to be more explicit, originated the idea and put this idea in the shape of poetry, which Ted S. Barron set to collecting music—we say collecting advisedly, as this is a collecting coon song, so much so that it is known as the "Pussy Coon Song," because it is so different from all other coon songs in the slow, sleepy, order-well, to make a long story short, the song is so good that when Cooper and Bailey heard it they immediately introduced it in their clever act, and have won much favor by their clever and unique rendition of it. They are playing at Hurlig and Seamen's Music Hall this week, and if you are within twenty miles of this city theatre it will be well worth your while to go there to see and hear Cooper and Bailey.

You'll be surprised to see how much two people can do with a song. If you can't find time to go and hear Cooper and Bailey, or if you are working somewhere else, and the song you are now singing don't go so big as you think it should, drop a line to Felix Felst and ask for "I Ain't Got No Time." He'll send it by return mail, also an orchestration to suit your voice. That's about as much as any one could ask, isn't it. Why not write? 134 West 27th Street.

In answering these advertisements please mention THE MIRROR.

Carl Venth, violinist, was among those who performed manuscript compositions at the first meeting of the season of the Manuscript Society at the Sigel Cooper Auditorium last Monday evening.

Felix Mottl, the grand opera conductor, arrived in New York last Wednesday on the Kronprinz Wilhelm.

Jacques Thibaud, the French violinist, will give fifty concerts under Henry Wolfsohn's direction. He was heard first at Carnegie Hall on Oct. 30, with the first concert of H. H. Wetzel.

The members of the First and Eighth Infantry bands have been discharged from the National Guard because of their refusal to play at the recent Chicago Centennial with the United States Marine Band.

The Sigel Cooper Company inaugurated a series of musical recitals in their piano department Oct. 20. A delightful programme was furnished by Evan Williams, Mary Louise Clary, Samuel M. Fabian, Michael Banner, and A. Doris Ward.

Henry W. Savage will hereafter publish all of the music used in his musical productions.

Dr. Edward Elgar conducted the first rendering of his new oratorio, The Apostles, at the Birmingham Music Festival, London, recently.

Owing to repairs being made at Duquesne Garden, Pittsburgh, Robert Gran has canceled the Patti engagement there.

Vera Margolies, accompanist; Dr. A. Monist, private secretary; Signor R. Sapiro, conductor; Wilfred Virgo, tenor, and Anton Hegner, cellist, all of Madame Patti's suite, arrived in New York on Oct. 24 on the New York.

LETTER LIST.

Members of the profession are invited to use The Mirror's post-office facilities. No charge for advertising or forwarding letters except registered mail which will be re-registered on receipt of 10 cts. This list is made up on Saturday morning. Letters will be delivered or forwarded on personal or written application. Letters advertised for 10 days and uncollected for will be returned to the post-office. Circulars, postal cards and newspapers excluded.

WOMEN.

Aug. Edna, Florence Actley, Mrs. B. Alexander, Arline Andrews, Helen Anthony, Athens Rose, Abigail, Maudie Atkinson.

Buchanan, Lorraine, Mrs. Breed, Lizzie Booth, Louise Brandt, Ada Browne, Isabel Bouman, E. Frances Rickford, Marie Buchanan, Jessie Barbour, Lillian Barrows, Jessie Bancroft, Hattie Bernard, Nana Barnes, Rosa Britton, Emeline Benner, Minette Barrett, Nena Barton, Edna Brothers.

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Dow, Millie P., Daisy Dean, Jennie Delmore, Marie De Wolfe, Lillian De Wolf, Mrs. Owen Davis, Ada Davies, Victoria Darrow, Edna Darrow, Miss Theo. Dudley, Rae Dixon, Marie De Bonne, Dorothy Dorso, Alice M. Dale.

Elliott, Maude, Elsie Edmond, Ruby Erwood, Sibyl Ellison.

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Gordon, Helene, Eleanor Gast, Rita Gibson, Mrs. Low Gordon, Mary Gardner, Elsie Gordon, Mrs. Walter Gavine, Jennie Gentry.

Harrison, Maude, Norma Hyatt, Mrs. M. B. Hurst, Charlotte Hall, Penelope Hope, Marion Hugart, Artie Hall, Lydia Hillier, Kittie Hamilton, Blanche Hazelton, Harriet Hart, Edith Hobbs, Emily L. Hess, Carolyn M. Huestis, Mrs. Geo. Heath, Ruth Handforth, Jane A. Hoot, Agnes Herndon, Mrs. R. W. Hopkins, Florence Haynes.

Jackson, Virginia, Mme. Jato, Mrs. Maurice Jenkins, Kent, Mae, Katharine Kent, Margie Kane, Rita Knight.

Lawrence, Arda, Miss Lockhart, Helen Logan, Martha Ledders, Christine Lanford, Mrs. W. Lilla, Daisy Lucas, Sadie Lorraine, Pearl Lorraine, Ida Lester.

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Templeton, Agnes, Cora Tanner, Josephine Thill, Blanche Thayer.

Verrault, Inez, Hortense Van Zile, Lea Van Dyck, Leonora Van Ottinger.

Werner, Ida, Florence Wolcott, Carrie B. Whalen, Harriett Willard, Carolyn A. Walker, Rose Wilson, Mrs. Joe Watkins, Mrs. Percy West, Millie C. Whyte, Kathryn Williams, Laura Willard.

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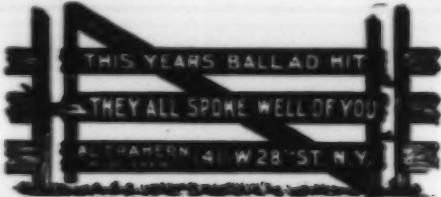
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